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**THE OPERATIC PIANO REDUCTION AS AN ART FORM:
A CRITICAL EVALUATION**

by

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Submitted in partial fulfilment of the requirements for the Degree of Doctor
of Music by Performance and Thesis in the Faculty of Humanities at the
University of Cape Town

February 2008

Declaration

I hereby declare that the work contained in this thesis is my own original work and has not previously been submitted, either in its entirety or in part, to any university in fulfilment of the requirements for any degree.

L.C. Engelbrecht

Date

Abstract

An operatic piano reduction is a piano arrangement of a full instrumental score of an opera. It is commonly used as a study tool by singers and opera coaches, as a rehearsal score by operatic *répétiteurs* or rehearsal pianists, and also by vocal accompanists in operatic productions, concerts and recitals with piano accompaniment.

There is a widely held view that the piano reduction is a mere stopgap for the full score and that it is limited in the extent to which it can truly represent the essence or content of the score. Furthermore, there is no body of guidelines or principles relating to the realisation and performance of piano reductions.

This study therefore attempts to answer the following research questions:

- *Can the operatic piano reduction only ever be a mere “stopgap” or can it in fact function artistically on its own terms?*
- *Is it possible to determine a common set of principles or guidelines relating to the realisation and performance of piano reductions?*

The methodology employed in this study utilises two main techniques. The first technique involves an analysis of readily available editions of piano reductions of various operas, from the Classical to the contemporary periods, to ascertain how accurately they reflect the content of the respective orchestral scores, and how these piano editions can be improved upon. The operas selected for this study are W.A. Mozart's *Le Nozze di Figaro*, G. Verdi's *Rigoletto*, R. Strauss's *Der Rosenkavalier*, and H. Huyssen's *Masque*. A selection of excerpts, each of which presents unique challenges for piano reduction, is analysed. Examples are selected and specific issues of transcription are compared and analysed with reference to the full score. In carrying out these analyses, certain criteria

are applied according to which the various editions are assessed. The second technique involves the compilation of two questionnaires and the analyses of the responses. The first questionnaire deals with the performance and realisation of piano reductions in Western opera. The second questionnaire focuses on African operatic piano arrangements.

The study finds that some editions of the piano reductions comply to some extent with the criteria referred to above, while others comply hardly at all. It is possible, however, to arrive at models for piano reductions through the fusion of the best elements of each of these reductions, together with the author's improvements and those proposed by respondents to the questionnaires. The author concludes that, in answer to the first research question, the operatic piano reduction can indeed be more than a mere "stopgap" and can function artistically on its own terms.

To answer the second research question, principles or guidelines are extracted from the piano reductions for each of the operas. The study finds that, although not all the principles are applicable throughout, the majority of the principles are largely or wholly common to all of the operas. It is therefore possible to determine a common set of principles or guidelines relating to the realisation and performance of the piano reductions. The most commonly recurring principles are:

- Clarity and transparency of instrumental textures within the piano reduction are paramount: the melodic, harmonic and subsidiary textures must be clearly presented in a readable and playable format;
- As accurate a transcription of the orchestral content of the full score as possible is necessary in order to reflect complete melodic textures, correct pitch placement, articulation and phrasing markings, metronome markings and instrumental indications;

- The transcription of orchestral techniques and patterns such as *tremoli*, *glissandi*, and rapid repeated note passages should convey the full effect of those patterns and techniques;
- The pianist needs a clear aural sense and imagination in order to play orchestrally, reflecting the sound parameters and colours of the orchestral score, in order to distinguish between the various orchestral styles of different composers.

The study concludes with the submission that it is possible, with due care and skill, to produce operatic piano reductions that are capable of functioning on their own terms artistically, and that with the application of well-considered principles and guidelines such as those established in this study, the vocal accompanist who has a natural musical talent and instinct should, without question, be able to render a convincing performance.

Acknowledgements

I wish to thank the following persons:

- Dr Franklin Larey, my supervisor, for his guidance and insights;
- My husband Andrew Siddle for his tireless support and encouragement;
- Alan Stephenson and Alain Joffe for editing the musical examples;
- Julie Strauss for her assistance in researching this study;
- Dr Edwin Hees for his swift and accurate editing of the draft of this thesis;
- The respondents to the questionnaires, named in Chapters 8 and 9.

L.C. Engelbrecht.

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Chapter 1

Introduction

1.1 Operatic Piano Reductions in Context

The term “piano reduction” is defined in the *Harvard Dictionary of Music* as “an arrangement for piano of a work for orchestra or other ensemble” (Randel, 2003: 660). It follows that an *operatic* piano reduction is an arrangement for piano of a full orchestral score of an opera. An operatic piano reduction can also be defined as a piano arrangement of an instrumental score of an opera.¹ Such a score would ideally contain all of the salient features of the orchestral score, reduced for two hands, in a pianistic idiom.

The term “piano-vocal score” is defined, also in the *Harvard Dictionary of Music*, as “a score of an opera, oratorio or other works for voices and orchestra in which the vocal parts are given in full while the orchestral music is reduced or arranged for piano” (Randel, 2003:660). In the context of this study, “operatic piano reduction” and “piano-vocal score” assume the same meaning; the author prefers, however, to use the term “operatic piano reduction”, because the emphasis falls on the piano rather than the vocal part.

The operatic piano reduction is commonly used as a study tool by singers and opera coaches, as a rehearsal score by *répétiteurs* or rehearsal pianists, and also by vocal accompanists in operatic productions, concerts and recitals with piano accompaniment.

1.2 Justification for this Research

There are essentially two justifications for this research.

¹ Author’s definition.

The first arises from the widely held view that the piano reduction is a mere stopgap for the full score and that it is limited in the extent to which it can truly represent the essence or content of such a score. Klaus Burmeister's article "*Klavierauszug*" in *Die Musik in Geschichte und Gegenwart* (Burmeister, 1995: 324-326) reflects the views of many writers who all adopt the above view. Hartmann states that

Since the piano reduction is always only a stopgap, it remains limited...as a consequence of the constraints imposed on the form, to being a model that is limited both technically and artistically.² (R.Hartmann, *Der Moderne Klavierauszug* 1925: 42, in Burmeister, 1995: 324).

Broesike-Schoen comments as follows on the inaccuracy of piano reductions:

The pitfalls of piano reduction are such that the essential connection with the original work is lost "with the overall fluency (smoothness) and apparent truthfulness in reproducing the details" of the full score missing, and the reduction inserted "full of inaccuracies and half-measures."³ (M. Broesike-Schoen 1923: 82, in Burmeister, 1995: 324).

Schoenberg, in turn, elaborates on the perceived shortcomings of the piano reduction, and states that

The reduction is clearly distinguishable from a full score: it is the reduction of it. The piano reduction is, however, first and foremost a reduction, and secondly, for the piano. A reduction is, however, not the complete work, only a part of it. And: to write orchestrally for the piano is as bad as writing pianistically for the orchestra.⁴ (M. Broesike-Schoen 1923, 96, quoting Arnold Schoenberg, in Burmeister, 1995: 324).

It is the present author's hypothesis that operatic piano reductions are, on the contrary, not mere stopgap measures, and that they need not be technically and artistically constrained models of the original score. This study will be partly devoted to exploring this hypothesis.

² Author's translation.

³ Author's translation.

⁴ Author's translation

The second justification for researching the area of the operatic piano reduction arises from the author's experience of fifteen years in the field of opera as a *répétiteur* and vocal coach. During this period it became apparent that the training of *répétiteurs* at universities and colleges is almost entirely practical. Furthermore, this training relies heavily on the practical experience of a trainee pianist without the benefit, at the outset, of courses in any established principles of piano reduction and the performance of such reductions.

The demands on the *répétiteur* are numerous and include the responsibility of making sure that the piano reduction reflects accurately and truthfully the full orchestral score; with so many error-filled editions in circulation, this is an unenviable challenge. In addition, the *répétiteur* has the task of simulating a multi-timbred orchestra on a single-timbred instrument, which requires that the performer have an "aural imagination" to play "orchestrally" on the piano.

Given the difficulties faced by the *répétiteur*, it is submitted that the existence of a body of guidelines or principles regarding the realisation and performance of piano reductions would greatly assist the *répétiteur*. It is the author's contention that, with guidelines or principles in place, the *répétiteur* would be able to:

- Distinguish between good and bad editions of operatic piano reductions;
- Arrange his or her own piano reduction from a full score;
- Improve upon an existing piano reduction, and make informed choices as to what to include or omit in an existing reduction;
- Play "orchestrally" or simulate the varied tone colours of a full orchestra on the keyboard;
- Translate, as playable and pianistic arrangements, certain orchestral patterns which need modification when realised on the piano, such as string *tremoli* and rapidly-repeated note groups.

One might have assumed, therefore, that research into the field of the piano reduction would have been avidly pursued by musicologists interested in:

- Debating the extent to which the operatic piano reduction can fully represent the full score; or
- Defining the principles alluded to above.

Yet there is in fact very little literature and research in this field, apart from several surveys and theses on the broader area of piano transcription. It therefore appears that research into piano reductions is both desirable and necessary.

1.3 Research Objectives and Questions

The discussion of the two justifications for this research above leads naturally to the formulation of the two principal objectives of this research, namely:

- To ascertain whether an operatic piano reduction, irrespective of style period, can function artistically on its own terms; and
- To formulate a common set of principles relating to the realisation and performance of piano reductions.

The objectives, in turn, lead to the following research questions which this study will attempt to answer, namely:

- *Can the operatic piano reduction only ever be a mere “stopgap”, or can it in fact function artistically on its own terms?*
- *Is it possible to determine a common set of principles or guidelines relating to the realisation and performance of piano reductions?*

1.4 Methodology

The methodology employed in this study utilised two main techniques, which are described in more detail below.

The first technique involved analyses of readily available editions of piano reductions of selected operas, from the Classical to the contemporary periods, in order to ascertain how truthfully they reflect the content of the respective orchestral scores, and how these piano editions can be improved upon. Four operas from different style periods were selected, for the following reasons:

- They clearly represent the musical idioms of the respective periods;
- Editions of the relevant piano reductions were readily available to the author;
- The author had practical experience as rehearsal pianist and vocal coach for productions of all four operas.

The four operas are:

- W.A. Mozart's *Le Nozze di Figaro*;⁵ editions: Bärenreiter, Boosey & Hawkes, Mignon, Ricordi and Schirmer;
- G. Verdi's *Rigoletto*;⁶ editions: Chicago University Press, Ricordi, Schirmer;
- R. Strauss's *Der Rosenkavalier*;⁷ editions: Boosey & Hawkes, Fürstner;
- H. Huyssen's *Masque*;⁸ reduction by the composer and his assistant, Jörg Them.

The inclusion of the African opera, *Masque*, for analysis was intended to determine whether the essential principles and guidelines of piano reduction would remain the same despite the differences in the musical characteristics of Western and African music.

⁵ See Chapter 4.

⁶ See Chapter 5.

⁷ See Chapter 6.

⁸ See Chapter 8.

There were more piano editions available for *Le Nozze di Figaro* than for the other operas, which led to a more extensive analysis of this opera. Given the wide discrepancies between the various editions, it was necessary to investigate and analyse these in greater depth.

Three excerpts were selected for analysis from each of *Le Nozze di Figaro*, *Rigoletto* and *Der Rosenkavalier*, and four from *Masque*. Each of these excerpts presented unique challenges in piano reduction. Examples were selected from each excerpt, and specific issues of transcription were compared and analysed with reference to the full score. In many instances the author developed improved versions of these examples. From these analyses it was possible to identify common challenges in piano reduction and to offer solutions to these challenges.

For the purpose of carrying out these analyses, certain criteria by which to judge the various editions were applied:

- Playability of the piano score by a competent pianist;
- Accuracy of the realisation of the orchestral score;
- Clarity of instrumental textures within the piano reduction, including instrumental indications and *particell*⁹ use;
- The extent to which the sonority of the overall texture is enhanced through octave doubling of bass notes and pedalling indications;
- The success of the compromise between playability of the reduction and fidelity to the full score;
- The absence of inaccuracies, such as incorrect notation, articulation and phrase markings;
- The success in capturing the fluidity and lyricism of the full score.

The second technique involved the compilation of two questionnaires and the analyses of the responses to them. The first questionnaire¹⁰ dealt with the performance and realisation

⁹ See Chapter 3, section 6, for a discussion of the *particell*.

of piano reductions in Western opera. A group of twelve respondents, all specialists in the field of opera, including operatic conductors, accompanists, coaches, and arrangers, provided insights into the performance skills required of an operatic accompanist. Each respondent was also presented with a group of three operatic excerpts in full score and in piano reduction of piano editions, which they were asked to rate and to provide suggestions for their improvement.

The second questionnaire¹¹ focused on an operatic piano reduction of an African opera, and was sent to ten composers and arrangers (rather than performers), all of whom have professional experience in the piano arrangement of African music. The respondents were asked for their opinions on techniques and principles of piano reduction of African instrumental music and, in this case, African opera.

The techniques of musical analysis and the compilation of questionnaires both contributed to answering the research questions in the following ways:

- By analysing and comparing editions of piano reductions of prominent operatic works that encompass a wide range of operatic styles, it was possible to identify the common flaws and merits of these editions;
- Comparing the piano reductions to the full scores provided insight into the importance of realising the most essential elements of the full score in the piano reduction, and also revealed how often editions fail in this regard;
- The analyses of the four operas revealed the challenges of reducing the full score into a form that is both idiomatic to the piano and truthful to the score;
- The analyses of the various editions enabled the author in many instances to develop improved versions which, in turn, enabled the author to answer the first research question;
- The “ideal” versions having thus been developed or identified, the author was then placed in a position to go about extracting principles or guidelines for the

¹⁰ See Chapter 8.

¹¹ See Chapter 9.

realisation of operatic piano reductions for purposes of answering the second research question;

- The responses to the questionnaires presented a broad spectrum of opinions on issues relevant to the research questions.

1.5 Limitations of Research

This research was not without its limitations and difficulties. Chief amongst these were:

- The lack of research material in this field as well as any “systematic enquiries into piano reductions and transcriptions” (Roberge, 1993: 925);
- The unavailability in South Africa of many critical editions of operatic piano reductions and orchestral scores in university libraries, limiting the choices of operas to study;
- Responses to the survey questions were in some cases sketchy and ambiguous;
- The difficulty in obtaining dissertations from foreign countries.

Despite these limitations and difficulties, none of them detracted significantly from the validity of the research or from the validity of any conclusion reached.

1.6 Organisation of Study

The remaining chapters are organised as follows:

- **Chapter 2: Literature Review.** This chapter provides a review of the literature which was examined for purposes of this research, including surveys, journal articles, books, and Masters and doctoral studies.
- **Chapter 3: Historical Background and Development of the Operatic Piano Reduction.** This chapter traces the origins of the piano reduction and the development of operatic piano reductions from the Italian *Opera Seria* in the

1700s to the present day. Liszt's contribution to operatic piano transcription is explored. The development of new notational devices and symbols in piano reduction, and the revisions of early editions of the standard operatic repertoire, as piano reductions are explored.

- **Chapter 4: Mozart's *Le Nozze di Figaro*: A Critical Analysis and Comparison of Editions.** Three contrasting excerpts were selected from the opera, each dealing with different elements of piano reduction. Examples are presented both in full score and piano score. Where necessary, improved piano versions by the author are provided. As a result of these analyses, a list of the challenges, essential principles and guidelines for a piano reduction of this opera is presented.
- **Chapter 5: Verdi's *Rigoletto*: A Critical Analysis and Comparison of Editions.** As in the preceding chapter, three contrasting excerpts from the opera are selected and analysed, and a list of the challenges, essential principles and guidelines for a piano reduction of this opera is presented.
- **Chapter 6: Richard Strauss's *Der Rosenkavalier*: A Critical Analysis and Comparison of Editions.** As in the two preceding chapters, three contrasting excerpts from the opera are selected and analysed, and a list of the challenges, essential principles and guidelines for a piano reduction of this opera is presented.
- **Chapter 7: Hans Huyssen's *Masque*: A Critical Analysis of the Full Score and Piano Reduction.** This chapter commences with an introduction to contemporary African opera. The form of the analysis of *Masque* is similar to the analyses in Chapters 4 to 6, except that four excerpts and only one piano reduction of this work are analysed.
- **Chapter 8: Analysis of Responses to Research Questionnaire on Western Operatic Piano Reduction.** The first half of the chapter is a summary of the responses to general questions posed in the first half of the survey relating to the

performance of an operatic piano reduction, and the challenges of realising a piano reduction. In the second half of the chapter four musical examples from different style periods, in full score and piano versions are presented, and the respondents' ratings of them were tabulated.

- **Chapter 9: Analysis of Responses to Questionnaire on African Operatic Piano Reduction.** The summary of responses by ten composers and arrangers of African Opera to questions dealing with issues such as the techniques of transcription; the challenges of transcribing material for non-Western instruments; the possible modifications to a piano arrangement of an African opera to create a new idiomatic keyboard language.
- **Chapter 10: Conclusion.** This chapter provides a recapitulation of the contents of the preceding chapters, answers the research questions posed in Chapter 1, discusses areas for further research, and ends with concluding remarks.

Chapter 2

Literature Review

2.1 Introduction

This chapter is concerned with the body of writing which has been produced in relation to the operatic piano reduction. As will be shown in the next chapter, the concept of the piano reduction has existed for nearly three centuries. It is only relatively recently, however, that academic writers have paid any significant attention to the subject. Prior to the twentieth century almost no significant research on the topic was undertaken, and since the beginning of the twentieth century very few contributions have been published.

It is also significant to note that, whilst there is a body of work, albeit small, on piano reductions, few of these works focus primarily on *operatic* piano reductions. Because there is a paucity of material, new research has great value, but this paucity also makes new research a rather difficult task, a situation not eased by the fact that a significant proportion of existing material is not readily available. In any event, this chapter will review the available principal sources of knowledge pertaining to piano reduction in order to provide a background for, and a better understanding of, the research undertaken in this study.

2.2 Early Articles

In the first half of the twentieth century (prior to which there was virtually no academic writing on the subject) several publications of piano reductions were produced. The most noteworthy of these was by Max Broesike-Schoen, whose article “Der Moderne Klavierauszug. Eine Rundfrage” from *Die Musikwelt* (1921-22: 11-12) includes comments from well-known composers including Busoni, Schreker, Schoenberg and Joseph Marx, amongst others. These composers noted the lack of any guidelines to assist arrangers in writing piano reductions; those that were

available often contained blatant inaccuracies and failed to include essential details from the original orchestral scores.

The most useful publication from the 1950s is Klaus Burmeister's contribution to *Die Musik in Geschichte und Gegenwart*, entitled *Klavierauszug*, which provides a detailed historical background and describes the development of the keyboard reduction from 1600's to the mid-1900s and includes a discussion on the challenges presented by multi-layered textures in 20th-century orchestral music in piano reduction. It also provides an in-depth discussion on the value of the piano reduction as an art form and on the opinions of musicians and writers on the subject. Burmeister himself offers the following important insight into the theoretical framework of piano reduction: "Without a thorough theoretical pattern or framework the piano reduction fails to achieve its real purpose, as a medium between singer and orchestra which yet has its own unique and authentic significance" (1958: 315).

2.3 Modern Articles

Modern articles on the art of Western operatic piano reduction are few and far between. A search of the databases of *International Index of Music Periodicals* and *RILM* revealed two articles of importance. The first is by Marc-Andre Roberge, entitled "From Orchestra to Piano: Major Composers as Authors of Piano Reductions of Other Composer's Works" (1993: 925-926). This article provides a historical background to these composer-arrangers and the body of their work. It does not, however, critically analyse this body of material.

By contrast, the article by Harold Goertz entitled "Auf dem Prüfstand: Der Klavierauszug" (1982: 34-38, 40-48) focuses more specifically on elements of piano reduction that are often unsuccessfully handled. These include *particell* use, the transfer of orchestral colours and dynamics, and the realisation of non-pianistic structures. Examples are provided of good and bad reductions to illustrate these aspects. The article does not, however, provide more than a cursory review of piano reduction.

The article in *Clavier*, “The Challenge of Operatic Arias for Accompanists” by Lois McLeod (1981: 37-41), focuses on the concert performance of single arias rather than piano reductions of complete operas, but offers useful insights into the technical problems of reducing a full score, such as how to deal with rapid repeated note passages and *tremoli*.

2.4 Dissertations

A significant contribution to this field is the PhD dissertation by Joachim- Dietrich Link (1984) entitled “Opernklavierauszug in Geschichte und Gegenwart.” It provides an historical overview of the term “piano reduction” and compares piano arrangements of Ludwig van Beethoven’s *Leonore/Fidelio* by Wenzel Czerny (1806) and Ignaz Moscheles (1814). Also examined are the piano reductions of works by Franz Schubert (1797-1828), Carl Maria von Weber (1786-1826), Richard Wagner (1813-1883), Bedrich Smetana (1824-1884), Alban Berg (1885-1935), Arnold Schoenberg (1874-1951), Paul Hindemith (1895-1963), Carl Orff (1895-1982), Paul Dessau (1894-1979) and Siegfried Matthus (b.1934).

Another dissertation on piano reduction is T.P. Hardin’s DMA thesis, “Effective Orchestral Accompaniment at the Keyboard: An Evaluation and Comparison of the Piano Reductions of Mozart’s Clarinet Concerto” (2006). This work offers insights into the challenges of piano reductions that confront pianists. Hardin’s comparative study reveals the similarities between the piano reductions of Mozart’s concertos and operas. As such, this dissertation proved to be a useful point of reference for the research which dealt with Mozart’s *Le Nozze di Figaro*.

A number of dissertations which focus more broadly on keyboard reductions of symphonic works were found, including Helmut Loos’s PhD dissertation “Zur Klavierübertragung von Werken für und mit Orchester des 19. und 20. Jahrhunderts” (1980). This study includes keyboard reductions by Liszt, Brahms, Debussy and Schoenberg. A survey of contemporary composers and their opinions on piano reductions of orchestral works in this period is also provided. Only the abstract of this dissertation was readily available.

Another dissertation with a focus on piano transcription, and the only South African thesis on the subject that could be located, is by Widor du Toit (1978), who concentrates on Liszt's transcription of Berlioz's *Symphonie Fantastique*. This dissertation does not, however, contribute to the main body of research as the principles of piano transcription and piano reduction are quite different.

2.5 Published Books

There are several published books on the subject of piano accompaniment in general, such as Philip Cranmer's *The Technique of Accompaniment* (1970) and Gerald Moore's *The Unashamed Accompanist* (1985). Both offer brief discussions and insights into the art of playing from a keyboard reduction. Moore, in particular, offers certain guidelines to playing from an operatic reduction of an aria: one should fully understand the orchestration, and then enlarge the chords and double the bass to imitate the instrumental foundation which the orchestra would provide for the singer, while emulating the effects of the specific instruments. He states that to achieve the effect of brass instruments, for example, one should "dig into the keys". An effect of strings would require the same force but without, in his words, "the punch." He recommends that one should make choices of what to play and leave out of a reduction, but does not provide advice on how to do this.

Kurt Adler's *The Art of Accompanying and Coaching* (1971) is more useful in that it was written from an operatic perspective – Adler was an assistant conductor at the Berlin State Opera for many years. This book, however, focuses mostly on the skills of a vocal coach such as phonetics skills, vocal technique and interpretive skills. Accompaniment issues related mostly to concert performance and only one paragraph is devoted to playing from orchestral arrangements.

Publications on solo piano music relating to specific style periods offered useful insights. They included *Performance Practices in Classical Piano Music* by Sandra P. Rosenblum (1988). Although the focus was on solo piano music, useful chapters included "Dynamics and Accentuation", dealing with playing Classical music on the modern piano; "Publication Problems" cited the changes in musical performance styles resulting in new critical editions (parallels could be drawn with publications of operatic piano reductions).

Nineteenth Century Piano Music, edited by R. Larry Todd (1990), focuses primarily on 19th-century composers of solo piano music. The chapter, “Orthodoxies, Paradoxes, and Contradictions: Performance Practices in 19th century Piano Music,” was, however, useful in providing insights on performance traditions and views on interpretation and pianistic colour in 19th-century piano music.

2.6 African Influences on Piano Reduction

Research on traditional African musical forms in preparation for the analysis of the piano reduction of the African opera, *Masque*, revealed that far more literature was available in this area. Several books were useful, including *Musical Arts in Africa: Theory, Practice and Education* edited by Herbst, Nzewi and Agawu (2003). The essay, “Written Composition” (Herbst, Zaidel-Rudolph and Onyeji, 2003) was especially relevant, discussing concepts such as African Pianism and Folk Opera.

Another publication, *Composing the Music of Africa: Composition, Interpretation and Realisation*, edited by Malcolm Floyd (1998), is a series of essays written by specialists in African music. It includes several chapters that are pertinent to the present study. They are: “Keeping our Ears to the Ground: Cross-Culturalism” and “The Composer in South Africa: ‘Old’ and ‘New’”; and “Timbila”, all by Hans Roosenschoon; and “Black-White-Rainbow: a Personal View on what African Music means to the Contemporary Western Composer” by Geoffrey Poole. These publications offer insights into whether or not traditional African and Western musical styles can merge, which has a bearing on discussions of African opera as an art form.

Another publication, *Towards an African Pianism: Keyboard Music of Africa and the Diaspora*, edited by Cynthia Tse Kimberlin and Akin Euba (2005), was useful in providing insights into the concept of “African Pianism”, a term coined by Nigerian composer, Akin Euba, which “applies to using the piano in a particular manner so as to invoke a symbolic representation of African musical textures...” (P.Konye, in Kimberlin and Euba, 2005: 19). The Chapter, “Themes from Chaka No. 1: A Pianistic Realisation of African Polyrhythm”, by Akin Euba was useful in providing insight

into African operatic piano arrangement and in compiling the author's questionnaire to African opera composers and arrangers.¹

Journal articles that proved useful on the topic of African notation include Laz E. N. Ekwueme's "Concepts of African Musical Theory" from *Journal of Black Studies* (1974) and Caesar Ndlovu's paper, "*Should African Music be Notated?*" (1995).

2.7 Concluding Remarks

What seems to be lacking in the research output to date is a study from the perspective of the practising musician on the topic of operatic piano reduction that focuses on how best to convey orchestral sounds through both notational means and technical means at the keyboard.

It is submitted that by conducting this research from both scholarly and practical perspectives, valuable insights, principles and guidelines can be extracted that could be useful to operatic accompanists as to how one can effectively substitute an orchestra as well as provide singers with all the necessary information required in a rehearsal situation.

¹ See Chapter 9.

Chapter 3

Historical Background and Development of the Operatic Piano Reduction

3.1 Introduction

In order to clarify the objectives of this study, it is useful to review the history and development of piano reduction so as to provide an understanding of the evolution of this musical form from a simple figured-bass song accompaniment in the mid 1700s to the more complex arrangement of a modern opera score.

History reveals how the changing role of the piano reduction also led to the expansion of its form. This is evidenced by the fact that, while the piano reduction was used as a tool in opera rehearsals as early as 1821,¹ it had a wider use amongst amateur pianists wanting to familiarise themselves with new operas in the privacy of their homes. These arrangements were crudely approximate and simple, in contrast to those of the present day, where there is a need for critical editions which reflect the details of the orchestral score. Professional operatic vocal coaches and rehearsal pianists now use these piano reductions as important research tools to coach singers, as well as to play from in production rehearsals and performances.

The history and development of the piano reduction in the context of changing musical styles, expanding orchestras and advances in notational techniques provides an insight into the challenges faced by arrangers and the extent to which these challenges have been met.

This chapter, therefore, seeks to provide an overview of these developments in order to place the significance of the piano reduction in its historical context.

3.2 Early History

Ensemble music has been arranged for solo piano for over 270 years. The earliest examples of such reductions include those by:

¹ For rehearsals of the premiere of Weber's *Der Freischütz*, for which he wrote a piano reduction.

- Adolf Johann Hasse (1699-1783), who was one of the greatest composers of *Opera Seria* in the Italian *Bel Canto* style;
- Johann Friedrich Agricola (1720-1774), a German composer primarily of Italian comic operas, who is best known for his theoretical and critical writings on musical subjects; and
- Christoph Willibald Gluck (1714-1787), a Viennese composer best known for his reforms to the genre of Classical opera.

The originator of the term *piano reduction*, according to Harold Goertz (1982), was Johann Adam Hiller (1728-1804), who wrote the first authentic German *Singspiel*, *Der Teufel ist Los* (premiered in 1766). Hiller is well known for his musical treatises, including *Anweisung zum musikalisch – zierlichen Gesange* (published in 1780) and *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit* (published in 1784). Hiller was the first composer to publish piano reductions of his own as well as of other composers' works. These reductions were little more than figured bass accompaniments for arias, interleaved within the full score (Roberge, 1993).

3.3 1800-1850

The practice of writing piano reductions continued beyond the Classical period with Carl Maria von Weber (1786-1826), widely recognised as the father of German Romantic opera with his composition of *Der Freischütz* (premiered in Berlin in 1821). His melodic style, although based on Classical principles, is enriched with chromaticism and his orchestration features dramatic and vivid instrumental combinations. Because the orchestration reaches a higher level of complexity in this work than in previous Classical operas, where it was possible to realise a piano reduction at sight from a full score, Weber felt the need to write out his own piano reduction. By using the full range of the keyboard, he captured the sound spectrum of the Romantic orchestra. In his piano reduction he marks the specific instrumental cues in order for the pianist to colour these textures accordingly, and he also adds *sostenuto* pedal markings to enhance the sonority of *tutti* sections.

From the early 1800s it became popular for well-known composers to write piano reductions of other composers' works. Prior to Liszt, Johann Nepomuk Hummel (1778-1837) was the most important figure to write such reductions (Roberge, 1993). He produced piano versions of Beethoven's Symphonies 2 to 7 and, as a result, the piano reduction was seen for the first time as a vehicle by means of which the public could familiarise themselves with important orchestral works at the keyboard in their homes. Other major composers who arranged piano reductions at this time were Muzio Clementi (1752-1832) and Carl Czerny (1791-1857).

Early in his career Richard Wagner (1813-1883) wrote piano reductions of operas by other composers for publishing companies, presumably not only to earn a living but also to gain familiarity with the orchestration techniques of the Late Romantic period. These operas included works by Rossini and Halévy, which Wagner reduced for the publisher Schlesinger. Not only did this practice serve Wagner well in his craft, but it also served to popularise new operas (Roberge, 1993).

3.4 Mid and Late 19th Century: Liszt and Beyond

Another factor that influenced the piano reduction was the development of the piano from the 18th-century clavichord to the more robust and sonorous pianoforte of the mid-19th century, when it was seen as a virtuoso instrument with its wider range of dynamics and more varied textural possibilities. Franz Liszt (1811-1886), in his paraphrases of themes of operas by Wagner and Verdi, was the chief exponent of the new compositional and piano techniques which exploited the developing technical resources of the modern piano.

Although Liszt did not produce operatic piano reductions, he nonetheless contributed to the development of the art form with his operatic piano arrangements and transcriptions of operatic works which were able to "grasp the essence, the *génie* of the original and recreate it in pianistic terms" (Roberge, 1993:927). His approximately fifty arrangements of operatic forms were not playable by dilettantes or restricted to performance in the home, as had previously been the case, but were composed for concert performance. As a virtuoso pianist as well as composer, he was able to explore the parameters of the keyboard in previously unheard of ways. Furthermore, the mechanical improvements of the piano at this time enabled Liszt to explore its

expressive strengths and increased sonorities; hence he was often referred to as the “symphonist of the keyboard” (Hughes, 1944: 1-2).

Liszt’s operatic arrangements and transcriptions fall into two groups: those composed before his retirement from the concert stage in 1847, and those composed after his retirement. The arrangements from the first group are highly embellished and focus on showing off the skills of the virtuoso pianist, rather than being faithful transcriptions of full orchestral scores for the keyboard. His “Operatic Fantasies” are free arrangements of themes from operas and they include his *Reminiscences des Huguenots* (1836), fantasies on Meyerbeer’s *Les Huguenots* and *Reminiscences de La Juive* (1838), based on Halévy’s *La Juive*. Performances of these works did much to popularise many operas which otherwise may not have gained the popularity they enjoyed (Suttoni, 2001).

His operatic arrangements composed after his retirement from the concert stage were noticeably less virtuosic and “presented the music in more literal form as a paraphrase or transcription” (Suttoni, 2001: 998). These works present only single scenes as opposed to highlights from an entire opera and include transcriptions of the sextet from Donizetti’s *Lucia di Lammermoor* and the overture to Rossini’s *Guillaume Tell* (Suttoni, 2001).

Liszt also sought to introduce “orchestral” effects in his piano scores (for example, in *Wolfram’s Invocation* from Richard Wagner’s *Tannhäuser*) such as pedal markings to create the effect of sustained strings, as well as expressive markings such as *pesante quasi arpa* and *rezitativ cantando*. In a letter to his publishers, Breitkopf & Härtel in August 1863, Liszt wrote:

By the title of “Pianoforte score” . . . I wish to indicate my intentions of associating the spirit of the performer with the orchestral effects, and to render apparent, in the narrow limits of the piano, sonorous sounds and different “nuances”. With this in view I have frequently noted down the names of the instruments: oboe, clarinet, kettledrums, etc., as well as the contrasts of strings and wind instruments. It would certainly be highly ridiculous to pretend that these designations suffice to transplant the magic of the orchestra to the piano; nevertheless I don’t consider them superfluous. Apart from some little use they have in instruction, pianists of some intelligence may make them a help in accentuating and grouping the subjects,

bringing out the chief ones, keeping the secondary ones in the background, and – in a word – regulating themselves by the standards of the orchestra. (Bache, 1969: 57-58).

Two prominent professional arrangers emerged in the late 1800s. The first was Richard Kleinmichel (1846-1901), who arranged primarily Wagner's operas but also those by Giovanni Paisiello (1740-1816), W.A. Mozart (1756-1791), Luigi Cherubini (1760-1842), Hector Berlioz (1803-1869), Albert Lortzing (1801-1851) and Engelbert Humperdinck (1854-1921). The second was Karl Klindworth (1830-1916), a contemporary of Kleinmichel, who is best known as an arranger of Wagner's operas, but also as a professional pianist and conductor.²

The two most prominent arrangers of Richard Strauss's operas were Otto Singer (1863-1931) and his contemporary, Carl Besl, whose styles were very different.³ Singer's reductions are more challenging pianistically than Besl's, which are not only more simplified, but easily readable through his frequent use of *particells* for auxiliary textures. Another important figure in piano arrangement in Germany at this time was Ferruccio Busoni (1866-1924), who wrote reductions, transcriptions and *fantasies* on operatic themes.

The founding of the *Société Nationale de Musique* in France in 1871 led to a French Musical Renaissance during which composers became increasingly interested in reviving the music of 18th-century composers. This led to the publication of piano reductions of forty operas by fourteen 18th-century composers entitled *Chefs-d'oeuvre Classiques de l'Opéra Français*. César Franck (1822-1890) and Vincent d'Indy (1851-1931) were amongst the arrangers.

3.5 The Early 20th Century and the Viennese School

The Viennese cultural milieu of the late 19th and 20th centuries “proved an extremely fertile soil for piano reduction” (Roberge, 1993: 928). In 1897 the 23-year-old Arnold Schoenberg (1874-1951) arranged the vocal score of the opera, *Sarema*, which had been composed by his teacher, Alexander Zemlinsky (1871-1942). Both Schoenberg

² See analysis of *Götterdämmerung* excerpt in Chapter 7.

³ See further analysis in Chapter 6.

and Zemlinsky then went on to produce arrangements, without vocal parts, of operas by Lortzing and Rossini for *Universal-Edition*.

Further contributions came from Anton Webern and Alban Berg, who prepared piano reductions of operas for their teacher, Schoenberg. Besides the practical aspect of being able to perform large-scale works for reduced forces, these arrangements must have added to their authors' knowledge of the new techniques of atonal music (Roberge, 1993).

3.6 1950 and Beyond: the Development of Notational Devices and Symbols

By 1950, with the advent of new symbols of orchestral music notation, it became essential to introduce notational symbols in the piano reduction as well to ensure accurate representation of these sounds. The “*linker Unterarm*” indication for a three-octave extended tone cluster in Alban Berg's third act of *Lulu* is an example of these symbols. With Berg's increasingly dense orchestrations of his operas, it became correspondingly difficult to reduce the multiple textures of a full score as a two-stave piano reduction. This led to certain notational reforms by Fritz Müller-Rehrmann in 1936, which included the addition of *particells*⁴ of up to five staves within the piano score in which “all the details of the compositional structure and the character of the sound picture are made clear”⁵ (Burmeister, 1994: 325). While *particells* were used as early as 1917 in the early *Ricordi* editions of piano reductions of Puccini operas, they became a common feature in many operatic scores of the mid- to late 20th century. Many examples of these *particells* can be found in the *Schott* edition of Schoenberg's *Moses und Aron*.

3.7 The Modernisation of Earlier Editions

The 1960's saw many revisions of earlier editions of piano reductions of Classical and early Romantic operas of Mozart and Rossini, with some being more successful than others. The New Mozart editions by *Bärenreiter* make a strong contribution through their attention to transferring detail of the original score and the use of the *particell*.

⁴ *Particell* is a term in musical printing that refers to optional note groups, often in small print, arranged either above the principal stave, or interwoven within it. These notes represent auxiliary instrumental lines that cannot fit within the two-stave format (Goertz, 1982: 34).

⁵ Author's translation.

Alberto Zedda made an important contribution to the genre of piano reduction in 1967 with his revised edition of *Il Barbiere di Siviglia* for the publisher *Ricordi*. This edition contains an appendix of twenty pages of useful commentaries, prints of traditional cadenzas, revisions of previous notational inaccuracies, as well as transpositions of arias.

By contrast, the new edition in 1967 of *L'elisir d'amore*, published under the auspices of the same editorial house, appears (in the author's view) to be nothing but a reprint of an older edition. It includes antiquated forms of notation such as those found in the recitative sections where the piano part and vocal line are not printed one below the other, but rather next to each other in separately marked bars.

There is currently a growing interest amongst performers and audiences for so-called "critical" performances of the 19th-century operatic repertoire. As Francesco Degrada states in his essay, *Critical Performance*: "The stylistic conventions of 150 years ago are no longer acceptable to our cultural and musical life" (2001:148) and this has led to the publication of critical editions of the operas of Donizetti and Verdi, amongst others, which use the autograph manuscript as the primary source for preparing the edition.

The Milanese publishing house *Ricordi* joined forces with *University of Chicago Press* in 1988 to publish the complete critical editions of the Donizetti and Verdi operas. These scores have great scholarly worth; there are, however, many alterations (especially in the vocal text) from the original *Ricordi* editions. It may take time before these publications become standard sources.

3.8 The Piano Reductions of Contemporary Opera

Many unconventional effects in 21st-century orchestral writing are not easily transferable onto the keyboard. This raises the question: how useful a tool is the piano reduction in an opera rehearsal of an *avant-garde* or African opera scored for non-Western instruments, when the piano may well confuse and mislead the singer as to

what to listen for in the performance of the full score? This issue will be dealt with later in this study.⁶

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⁶ See Chapters 8 and 9.

Chapter 4

Mozart's *Le Nozze di Figaro*:

A Critical Analysis and Comparison of Editions

4.1 Introduction

It will be recalled that Chapter 1 described the methodology employed in this thesis. This includes an analysis of editions of piano reductions of various operas that are readily available to ascertain how truthfully they reflect the content of the respective orchestral scores, and how these piano editions can be improved upon.

This chapter deals with the first of these operas, namely, W.A. Mozart's *Le Nozze di Figaro* (1786). *Figaro* was the first of Mozart's operas set to the libretti of Lorenzo da Ponte in the *opera buffa* style. According to Sadie,

It is the symphonic form of the music (of *Figaro*), and its high degree of orchestral elaboration, that lends life to the characters, depth to the situations and seriousness to their resolution, and places the opera apart from the generality of Italian *opere buffe* of the period... (Sadie, 1980: 717).

4.2 An Analysis of *Le Nozze di Figaro*

Five different editions of piano reductions have been selected. Each will be compared to the original orchestral score and, in turn, to each other. The five editions are:

- *Mignon-Ausgabe*;
- *Boosey & Hawkes*;
- *Ricordi*;
- *Bärenreiter*; and

- *Schirmer*.

Three musical excerpts from the opera were selected for analysis:

- Act 2 scene iii, aria, *Voi che sapete*;
- Act 2 scene viii, finale, *Esci omai, garzon malnato*; and
- Act 4 scene viii, aria, *Aprite un po' quegl' occhi*.

These musical excerpts were chosen for their distinctive features, all of which highlight the challenges of writing a piano reduction of an orchestral score.

4.3 *Voi che sapete*

The first excerpt, *Voi che sapete*, is unique in that it is, in effect, an orchestral arrangement of a lute accompaniment to Cherubino's song, which he performs for the Countess Almaviva. The orchestration, therefore, needs to be light and delicate to imitate the strumming of the onstage lute. A *pizzicato* semiquaver accompaniment in the upper strings is combined with *pizzicato* quavers in the lower strings. The woodwinds at times reinforce the vocal melody but, more often than not, they provide melodic and harmonic support. Although the song is in an ABA form, there is no noticeable change in the orchestral texture throughout the aria. For purposes of this analysis, the aria will not be divided into sections; instead, the different editions of this excerpt will be compared in their entirety to each other.

4.3.1 Analysis: bars 1-4

The four-bar introduction (example 4.3.1) consists of the melody in the woodwinds, the harmonic texture in the violins and a *pizzicato* lower string bass line. The horns enter in bar 4, reinforcing the melody note in the clarinets.

Example 4.3.1: bars 1-4, full score.

Andante con moto

Flute

Oboe

Clarinet in B \flat

Bassoon

Horns in Eb

Horn in F

Cherubino

Andante con moto

Violin I

Violin II

Viola

Violoncello and Bass

dolce

dolce

pizz.

p

pizz.

p

pizz.

p

pizz.

p

p

An examination of the reduction of these bars in each of the five editions reveals that three of them (*Mignon*, *Bärenreiter* and *Schirmer*) are identical. The four-part orchestral texture is reduced to a two-part arrangement, with the left hand consisting mostly of a single semiquaver line. The right hand, apart from the horn entries in the alto voice in bar 4, is also a single texture (see the *Bärenreiter* version, example 4.3.1a).

Example 4.3.1a: bars 1-4, *Bärenreiter*.



By contrast, one can recognise a clear four-part texture in both the *Boosey & Hawkes* (example 4.3.1b) and *Ricordi* (example 4.3.1 c) editions. Apart from this similarity, each version is distinctly different from the other. The textures are more clearly defined in the *Boosey & Hawkes* edition, which accurately incorporates the horn part in the alto voice. A mere glance at this reduction immediately reveals a sense of the layout of the full score, which goes a long way towards inspiring one's aural imagination. Of these two editions, however, the *Ricordi* edition is the more pianistic.

Example 4.3.1b: bars 1-4, *Boosey & Hawkes*.

Andante con moto
dolce

Pno.

Example 4.3.1c: bars 1-4, *Ricordi*.

Andante con moto

Piano

4.3.2 Analysis: bars 17-18

In the following example there is a clear three-part texture with the bass line in the lower strings, the harmonic texture in the violins, and the melodic texture in the woodwinds.

Example 4.3.2: bars 17-18, full score.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Voice

don - ne, ve - de - te,

Vln. I

Vln. II

Vla.

Vc./Cb.

The *Schirmer* and *Bärenreiter* editions (example 4.3.2a) of these two bars are identical, with each version maintaining a two-part texture almost throughout. Unlike the *Boosey & Hawkes* edition (example 4.3.2b), which includes much of the middle voice violin semiquaver texture, both of the former editions combine the violin texture with the cello and double bass lines (altering the pitches as well as the register) to form a single semiquaver bass line accompaniment.

Example 4.3.2a: bars 17-18, *Bärenreiter* and *Schirmer*.

Example 4.3.2a shows the musical score for bars 17-18 from the *Bärenreiter* and *Schirmer* editions. The score is for Voice and Piano (Pno.). The Voice part has the lyrics "don - ne, ve - de - te,". The Piano part features a sustained chord in the right hand and a rhythmic pattern in the left hand.

Example 4.3.2b: bars 17-18, *Boosey & Hawkes*.

Example 4.3.2b shows the musical score for bars 17-18 from the *Boosey & Hawkes* edition. The score is for Voice and Piano (Pno.). The Voice part has the lyrics "don - ne, ve - de - te,". The Piano part features a sustained chord in the right hand and a rhythmic pattern in the left hand, with a different voicing than Example 4.3.2a.

While both the *Bärenreiter* and the *Schirmer* editions are easily playable at the keyboard, they do not evoke the sense of a multi-layered orchestral score. The *Mignon* edition (example 4.3.2c) maintains the correct voicing of the first violin and cello texture, but omits the second violin line and the woodwind sustained chords, resulting in an all too skeletal accompaniment. The *Mignon* edition does, however, provide instrumental markings, which allow the pianist to colour textures accordingly.

Example 4.3.2c: bars 17-18, *Mignon*.

Voice

don - ne, ve - de - te,

Pno.

Str.

While the *Boosey & Hawkes* edition best reflects the layout of the full score of example 4.3.2, the *Ricordi* edition (example 4.3.2d) is the best version for its playability and the sonority of its harmonic texture.

Example 4.3.2d: bars 17-18, *Ricordi*

Voice

don - ne, ve - de - te,

Pno.

4.3.3 Analysis: bars 49-52

The scoring for the following example (example 4.3.3) is for woodwinds and strings: the woodwinds share the melodic material; the upper strings continue their *pizzicato* accompaniment; and the lower strings provide the bass line texture.

Example 4.3.3: bars 49-52, full score.

The musical score for Example 4.3.3, bars 49-52, full score, is shown below. The score is for woodwinds and strings, with a vocal line. The woodwinds (Flute, Oboe, Clarinet, Bassoon) share the melodic material. The upper strings (Violins I and II, Viola) continue their *pizzicato* accompaniment. The lower strings (Violoncello/Contrabass) provide the bass line texture. The vocal line (Voice) is also present with lyrics.

Fl. (Flute): Melodic line with slurs and ties.

Ob. (Oboe): Melodic line with slurs and ties.

Cl. (Clarinet): Melodic line with slurs and ties.

Bsn. (Bassoon): Melodic line with slurs and ties.

Hn. (Horn): Melodic line with slurs and ties.

Voice: Vocal line with lyrics: non so ch'il tie - ne, non so cos e

Vln. I (Violin I): *pizzicato* accompaniment.

Vln. II (Violin II): *pizzicato* accompaniment.

Vla. (Viola): *pizzicato* accompaniment.

Vc./Cb. (Violoncello/Contrabass): Bass line texture.

The difficulty here is to reduce eight textures onto two staves. The *Boosey & Hawkes* reduction (example 4.3.3a) includes most of these textures and, through the phrasing of individual lines and the positioning of stems, a reasonable level of clarity of each texture is maintained. A criticism of this realisation is that each hand is required to play at least two independent textures, as well as deal with wide stretches and leaps. At the same time the right hand has to play the *legato* line of the upper winds against the *pizzicato non-legato* violin texture. This cannot be achieved without a very wide hand stretch and deft pedalling. Similarly, the left hand has some confusing part swapping to do, which is awkward to follow.

Example 4.3.3a: bars 49-52, *Boosey & Hawkes*

The remaining editions offer two alternatives in the textures that are included in these reductions. First, the *Mignon*, *Bärenreiter* (example 4.3.3b below) and *Schirmer* editions include only the woodwind textures in the right hand, while the string textures are merged into a continuous semiquaver texture in the left hand. The pitch and register of the violin textures are altered and the distinctively light *pizzicato* inner line is sacrificed for a more generic bass accompaniment texture. (Only the *Mignon* edition has a *poco accel.* marking in bar 49, which does not exist in the orchestral score).

Example 4.3.3b: bars 49-52, *Bärenreiter*.

Voice

non so ch'il tie - ne, non so cos e

Pno.

The second alternative can be found in the *Ricordi* edition (example 4.3.3c below). Here the woodwind texture is left out altogether in favour of an exact realisation of the string parts. The vocal line is doubled (more or less) in the woodwinds, which justifies their absence in this realisation.

Example 4.3.3c: bars 49-52, *Ricordi*.

Voice

non so ch'il tie - ne, non so cos e

Pno.

The *Ricordi* version is certainly far more playable than that of *Boosey & Hawkes* and it also retains the orchestral quality of the full score, albeit without the woodwind parts. The singer should, however, be alerted that these woodwind textures exist in the orchestral score. The *Ricordi* version of bars 49-52 is the best as it is both playable and faithful to the orchestral score. It is suggested, however, that *staccato* articulation markings, or better still, a *pizzicato* marking, be added to the violin texture.

4.3.4 Analysis: bars 73-75

The following example consists of: the melodic texture in the woodwinds; a sustained tonic pedals in the horns; the harmonic texture in the violins; and bass line in the lower strings.

Example 4.3.4: bars 73-75, full score.

The musical score for bars 73-75 shows the following parts:

- Fl.**: Melodic line with long notes and slurs.
- Ob.**: Melodic line with long notes and slurs.
- Cl.**: Melodic line with long notes and slurs.
- Bsn.**: Melodic line with long notes and slurs.
- Hn.**: Sustained tonic pedals.
- Voice**: Lyrics: "don - ne, ve - de - te,"
- Vln. I**: Harmonic texture of semiquavers.
- Vln. II**: Harmonic texture of semiquavers.
- Vla.**: Bass line.
- Vc./Cb.**: Bass line.

The *Boosey & Hawkes* edition (example 4.3.4a) is accurately realised from the full score and the textures are clearly delineated. The semiquaver harmonic texture, however, combined with the octave bass notes in the left hand, is awkward to play, especially if the pianist were to follow a conductor in a stage rehearsal and could not keep focused on the piano keys.

Example 4.3.4a: bars 73-75, *Boosey & Hawkes*.

Example 4.3.4a shows a musical score for bars 73-75 from the *Boosey & Hawkes* version. The score is for Voice and Piano (Pno.). The Voice part is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "cor, don - ne, ve - de - te,". The Piano part is in grand staff (treble and bass clefs). The right hand plays a series of chords, while the left hand plays a semiquaver pattern. A large watermark "Copyright of Cambridge University Press" is visible across the score.

The *Bärenreiter* (example 4.3.4b), *Mignon* and *Schirmer* versions are, on the other hand, simplified, with a two-part right-hand chord in bars 74-75 and the string texture in the left hand merged into a single-note semiquaver pattern, which does not reflect the layered effect of the full score at all.

Example 4.3.4b: bars 73-75, *Bärenreiter*.

Example 4.3.4b shows a musical score for bars 73-75 from the *Bärenreiter* version. The score is for Voice and Piano (Pno.). The Voice part is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "cor, don - ne, ve - de - te,". The Piano part is in grand staff (treble and bass clefs). The right hand plays a two-part chord, while the left hand plays a semiquaver pattern. A large watermark "Copyright of Cambridge University Press" is visible across the score.

The best example is again the *Ricordi* version (example 4.3.4c), which is both playable and yet not too simplified. The left-hand two-part texture, although not a strict realisation, lies comfortably under the hand.

Example 4.3.4c: bars 73-75, *Ricordi*.

The image shows a musical score for three parts: Voice, Piano (Pno.), and a lower piano part. The Voice part is on a single staff with lyrics: "cor, don - ne, ve - de - te,". The Piano part consists of two staves (treble and bass clef) showing a complex accompaniment with many beamed sixteenth notes in the right hand and chords in the left hand.

A general criticism of the *Ricordi* edition, however, is the lack of articulation and phrasing markings, as is apparent in the right-hand part of the above example, which omits the phrasing markings of the upper woodwinds of the full score.

4.3.5 Analysis: bars 77-79

The postlude of the aria (example 4.3.5) consists of two three-voiced trills in the woodwinds against a sustained horn pedal, a *pizzicato* violin semiquaver texture and the viola and bass string lines.

Example 4.3.5: bars 77 -79, full score.

o

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Voice

Vln. I

Vln. II

Vla.

Vc./Cb.

cor!

tr

tr

tr

tr

The *Boosey & Hawkes* version (example 4.3.5a) is again the most faithful realisation, although the double trills would be difficult to play without considerable practice. Adding to the difficulty is the inclusion of the inner voice *pizzicato* texture.

Example 4.3.5a: bars 77 -79, *Boosey & Hawkes*.

The *Bärenreiter* (example 4.3.5b) and *Schirmer* versions of bars 77-79 are identical, and simplified as a two-part texture.

Example 4.3.5b: bars 77 -79, *Bärenreiter*.

The *Ricordi* version (example 4.3.5c) is an improvement on the above versions, with a single note trill in the right hand. Some of the woodwind voices are, however, omitted. The left-hand accompaniment is easily readable and reflects the timbre of the bass string texture well.

Example 4.3.5c: bars 77 -79, *Ricordi*.

Musical score for Example 4.3.5c, bars 77-79, *Ricordi*. The score is for Voice and Piano (Pno.). The Voice part is a single line with a whole rest in each of the three bars. The Piano part consists of two staves. The right hand has a melodic line with trills in bars 77 and 79, and a single note in bar 78. The left hand has a single-note semiquaver staccato texture throughout all three bars.

The best version of this postlude is that of the *Mignon* edition (example 4.3.5d). Although some of the woodwind voices are omitted in the right hand, the phrasing mirrors the full score. The left hand is a single-note semiquaver *staccato* texture, which is easily playable and transparent. The inclusion of the instrumental markings of the flute and oboe will inspire the pianist to colour the sound accordingly.

Example 4.3.5d: bars 77-79, *Mignon*.

Musical score for Example 4.3.5d, bars 77-79, *Mignon*. The score is for Voice and Piano (Pno.). The Voice part is a single line with a whole rest in each of the three bars. The Piano part consists of two staves. The right hand has a melodic line with trills in bars 77 and 79, and a single note in bar 78. The left hand has a single-note semiquaver staccato texture throughout all three bars. Instrumental markings 'Ob.' and 'Fl.' are present above the right hand staff in bars 77 and 79 respectively.

In summary, for three of the examples of excerpt 4.3, the *Ricordi*¹ edition was found to be the most effective, easily readable and reflective of the bass textures in particular. The *Boosey & Hawkes*² and *Mignon*³ each had the best versions of one example: the *Boosey & Hawkes* for its faithfulness to the full score and the *Mignon* for its inclusion of instrumental indications.

4.4 *Esci omai, garzon malnato*

The second excerpt from *Le Nozze di Figaro* selected for analysis is the opening scene of the *finale* from Act 2 scene viii, namely, *Esci omai, garzon malnato!* This is the climactic confrontation between the Count and the Countess, who has just disclosed to him that Cherubino, with whom he suspects she is having an affair, is hiding in her wardrobe. The instrumental scoring is for full orchestra. The objective is to create a piano reduction which is playable and yet sufficiently full and robust in texture to reflect the full orchestral sound. Several challenges are raised in this excerpt:

- how to realise effectively for the keyboard the string *tremoli* and repeated notes;
- how to realise the different timbres of *sforzandi* wind and string chords;
- how to realise pianistically parallel thirds and sixths as comfortable and playable arrangements for the keyboard; and
- how to effect a convincing and dramatic orchestral *crescendo* on the piano.

4.4.1 Analysis: bars 1-5

To begin with, bars 1-5 (example 4.4.1) will be examined. These bars feature *forte tutti* winds against a unison string accompaniment pattern in the violins with *fp* accents on the half bar. A supportive bass line is shared between the lower strings.

¹ Ricordi: examples 4.3.2d, 4.3.4c and 4.3.5c.

² Boosey & Hawkes: example 4.3.1b.

³ Mignon: example 4.3.5d.

Example 4.4.1: bars 1-3 (first half), full score.


The musical score for Example 4.4.1, bars 1-3 (first half), full score, is presented below. The tempo is marked **Allegro**. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The woodwinds and strings play chords, while the vocal line (B.) has a melody. The tempo is marked **Allegro**.

Lyrics: E - scio-mai, gar-zon mal - na - to!

The *Mignon* (example 4.4.1a), *Boosey & Hawkes* (example 4.4.1b), *Ricordi* (example 4.4.1c) and *Bärenreiter* versions of bars 1-5 are all fairly similar: all chose not to include the woodwind/brass chords in the treble after the first *tutti* chord, but feature only the violin accompaniment figurations in the treble against the lower strings' bass line (except, here, for the *Mignon* edition).

Example 4.4.1a: bars 1-3 (first half), *Mignon*

Allegro molto

B. 

Allegro molto - scio - mai, gar-zon mal - na - to!

Viol.

Str.Ob. *f*

Clar.Fag.

Horn.

fp *fp* *fp* *fp*

Pno.

Example 4.4.1b: bars 1-3 (first half) *Boosey & Hawkes*.

Allegro

B. 

Allegro E - scio - mai, gar-zon mal - na - to!

Viol.

f

Pno.

The *Mignon* version, it is submitted, is preferable to the *Boosey & Hawkes* version for several reasons. The inclusion of instrumental and *fortepiano* markings in the *Mignon* edition give the pianist an immediate sense of the orchestral colours. The *Boosey & Hawkes* score, by omitting these markings, falls short by not conveying the aggressive spirit of the music. The fuller bass chords of the *Mignon* score incorporate the treble wind chords of the full score and work well in fleshing out this reduction. In contrast, by scoring only the lower strings' bass line against the violin figurations, the *Boosey & Hawkes* version leaves us with too skeletal a model of these three bars, which does not convey the robustness of the full score.

The *Ricordi* version adds chordal notes to the right-hand violin pattern, reflecting part of the woodwind/horn texture. By fleshing out the right-hand texture in this way, there is no need for a thick chordal bass texture and octaves in the bass provide a sufficiently strong harmonic foundation.

Example 4.4.1c: bars 1-3, *Ricordi*.

Allegro

B.

E - scio- mai, gar-zon mal - na - to!

Allegro

Pno.

f *fp* *fp* *fp* *fp*

The *Schirmer* edition (example 4.4.1d) features the violin figurations in the left hand and is altered in pitch and register, with woodwind/brass chords restored to their original register in the treble clef. What it lacks, however, is the reinforcement of the lower strings on the *fp* chords.

Example 4.4.1d: bars 1-3 (first half), *Schirmer*.

Allegro

B.

E - scio- mai, gar-zon mal - na - to!

Allegro

Pno.

f *fp* *fp* *fp* *fp*

It is submitted that the *Ricordi* version of bars 1-3 is the most successful piano reduction. The layout of the textures most closely resembles the full score and one can see an immediate correlation between the full score and realised versions, even if certain textures are sacrificed - in this case, those of the treble woodwind chords.

4.4.2 Analysis: bars 8-13

The particular features in the following example (example 4.4.2) include the idiomatic orchestral writing of fast repeated notes and a *tutti crescendo*.

Example 4.4.2: bars 8-13, full score.

The musical score for Example 4.4.2, bars 8-13, full score, is presented below. The score is in 3/4 time and features a *tutti crescendo*. The instruments shown are Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The vocal line (B.) has the lyrics: "fam - mi'l cor tre - mar, per lui - fam mi'l cor tre - mar, per lui - fam mi'l cor tre - mar!". The score shows fast repeated notes in the woodwinds and strings, with dynamic markings of *p*, *cresc.*, *f*, and *p*.

Fast-repeated notes are far easier to execute on string and woodwind instruments than on the piano and they are very effective in building up an orchestral *crescendo* as seen in this example. In realising repeated note patterns, many piano reductions opt for either

alternating the repeated note with a harmonic note⁴ or with its octave counterpart,⁵ to produce a *tremolo* bass figuration, as shown in example 4.4.2a below.

Example 4.4.2a: Bars 8 -13, *Bärenreiter*.

The musical score for Example 4.4.2a consists of two systems. The first system (bars 8-10) shows a vocal line (B.) and a piano accompaniment (Pno.). The vocal line has lyrics: 'fam - miil cor tre - mar, per_ lui_ fam_ mi 'il cor_ tre -'. The piano accompaniment includes a 'cresc.' marking and dynamic markings 'f' and 'p'. The second system (bars 11-13) continues the vocal line with lyrics: 'mar, per_ lui_ fam_ mi 'il cor_ tre - mar, per_ lui_ fam_ mi 'il cor_ tre - mar,'. The piano accompaniment continues with a 'cresc.' marking.

Whilst these patterns are very pianistic and can be played at a fast tempo, they often sound too notey. It is preferable to reduce the number of repetitions, substituting one strong chord for several single notes⁶ and to add chordal notes underneath the repeated notes⁷ which, by engaging the upper arm, are not only easier to play, but also produce a stronger and more effective *crescendo*.

⁴ As seen in the alto line of example 4.4.2a, bar 8.

⁵ As seen in bass line of the same example, bars 11-13.

⁶ As in the first beat of example 4.4.2b, *Ricordi*.

⁷ The treble part of example 4.4.2b.

The *Ricordi* version of bars 8-9 (example 4.4.2b) is preferable to the *Bärenreiter* version, as the right-hand texture more closely resembles the full score with its chordal repetitions than does the *Bärenreiter* version with its alternating two-part chordal and single-note pattern. The bass texture of the *Ricordi* version also allows for a more effective build-up of sound than the single bass notes of the *Bärenreiter* edition.

Example 4.4.2b: bars 8-9, *Ricordi*.

B. fam-miil cor tre - mar,

Pno. *cresc.* *f*

The *Schirmer* and *Mignon* editions of bars 8-9 are almost identical to the *Bärenreiter* edition, whereas the *Boosey & Hawkes* edition (example 4.4.2c) features the alternating note pattern in the alto voice. Here, however, the bass line is reinforced, which adds more weight and effect to the *crescendo*.

Example 4.4.2c: bars 8-9, *Boosey & Hawkes*.

B. fam -miil cor tre - mar,

Pno. *cresc.* *f*

The *Ricordi* version of example 4.4.2 is found to be the most effective and accurate realisation of the full score.

4.4.3 Analysis: bars 21-27

The next example (example 4.4.3) features groups of repeated notes played *forte* in bars 21-22, followed by a *subito piano* of repeated notes in bars 23-27. The shift in dynamics requires careful treatment, as we will see in the following examples.

Example 4.4.3: bars 21-27, full score.

The musical score for Example 4.4.3, bars 21-27, full score, is presented below. The score is in B-flat major and 4/4 time. It features a dynamic shift from *forte* (*f*) to *piano* (*p*) between bars 22 and 23. The instruments include Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Voice, Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The vocal parts have lyrics in Italian. The woodwinds and strings play chords and repeated notes, while the bassoon and viola play repeated quavers.

Ob. *f* *p*

Cl. *f*

Bsn. *f*

Hn. *f* *p*

Voice

B. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc./Cb. *f* *p*

lyrics: la - te! par - la - te! par - la - te! Giu-roal ciel, chio - gni so - spet - to cho - gni so - spet-to

The most effective reduction of bars 21-23 is again found in the *Ricordi* version (example 4.4.3a). The repeated quavers of the bassoons and violas are omitted in favour of the oboe, clarinet and horn crotchet chords against a bass line in crotchets, which adds fullness and strength. At a *forte* dynamic and at an *allegro* tempo, this would be more effective than fast repeated notes as these chords can be played with maximum arm weight.

Example 4.4.3a: bars 21-23, *Ricordi*.

B. la - te! par - la - te! par - la -

Pno. *f*

By contrast, the *Bärenreiter* version (example 4.4.3b) lacks power: the right-hand chords are reduced to three notes and the left hand to alternating octaves in effecting the repeated notes. Pianistically, however, this does not engage full arm weight in both hands, as would be the case in the *Ricordi* version. The *Schirmer* and *Mignon* versions are virtually identical to the *Bärenreiter* version.

Example 4.4.3b: bars 21-23, *Bärenreiter*.

B. la - te! par - la - te! par - la -

Pno. *cresc.* *f*

The *Boosey & Hawkes* version (example 4.4.3c) goes a long way in faithfully realising the orchestral version, but as one so often finds with this edition, it is pianistically challenging.

Example 4.4.3c: bars 21-23, *Boosey & Hawkes*.

Example 4.4.3c shows a musical score for bars 21-23 from *Boosey & Hawkes*. The score is for Bass (B.) and Piano (Pno.). The Bass part has lyrics: "la - te! par - la - te! par - la -". The Piano part features a repeated quaver-note bass line with a *cresc.* marking and a *f* dynamic.

In the above example the full right-hand chords are effective but the repeated quaver-note bass line is extremely difficult to play at tempo, even with the lower bass note at the beginning of the pattern.

Bars 23-26 of example 4.4.3 feature a *subito piano* repeated note figure in the violins, which continues in the second violins while the first violins support the vocal line.

The atmosphere is calmer and more lyrical than before and the repeated quavers of the string line translate well as an alternating note pattern against the melody of the first violins, as seen in the *Ricordi* version (example 4.4.3d).

Example 4.4.3d: bars 23-27, *Ricordi*.

Example 4.4.3d shows a musical score for bars 23-27 from *Ricordi*. The score is for Voice, Bass (B.), and Piano (Pno.). The Voice part has lyrics: "Giu-roal ciel, chio - gni so - spet - to cho - gni so - spet - to". The Piano part features a repeated quaver-note bass line with a *p* dynamic.

The repeated string notes in bar 23 are done away with, as they are awkward to play and could slow the tempo down; they are reduced in the *Ricordi* version to a minim and a crotchet, which gives the singer a clear indication of her re-entry. The *Schirmer* version of bars 23-27 (example 4.4.3e) alternates the melodic string line with the pedal note but, here, the viola melodic line is also added, but an octave higher than its original pitch, which makes the scoring unbalanced in favour of the treble register. This is especially so since the bass line is reduced to single notes. The repeated notes of bar 23 are realised as an alternating note pattern in the treble. The effect is notey and percussive. In the orchestral version of bar 23 the first and second violins play unison repeated quavers at a *piano* dynamic. The shimmering quality of the strings provides a seamless link from one line to the other, which cannot be captured on the keyboard when realised as alternating octaves.

Example 4.4.3e: bars 23-27, *Schirmer* and *Mignon*.

The *Boosey & Hawkes* version of bars 23-27 (example 4.5.3f below) is indeed the most faithful realisation of the orchestral version. Here, the first and second violin lines are kept intact and include the oboe melodic line in thirds, as well as the viola and bass string lines. The writing is, however, uncomfortable to realise, with the repeated quavers played by the thumb against a melodic line, at one point in two parts. Furthermore, the stretch of a tenth in the left hand of bar 24 is not necessarily comfortable for all pianists, and would compromise the *legato*.

Example 4.4.3f: bars 23-27, *Boosey & Hawkes*.

Example 4.4.3f shows a musical score for bars 23-27, attributed to *Boosey & Hawkes*. The score is in B-flat major and 4/4 time. It features three staves: Voice, Bass (B.), and Piano (Pno.). The Voice part has the lyrics "Giu-roal ciel, chio - gni so - spet - to cho - gni so - spet - to". The Bass part is mostly silent. The Piano part starts with a piano (*p*) dynamic and features a complex texture with many beamed sixteenth notes in the right hand and block chords in the left hand.

The treble part of the *Bärenreiter* realisation (example 4.4.3g) is the best in that it achieves the perfect compromise between playability and fidelity to the original score.

Example 4.4.3g: bars 23-27, *Bärenreiter*.

Example 4.4.3g shows a musical score for bars 23-27, attributed to *Bärenreiter*. The score is in B-flat major and 4/4 time. It features three staves: Voice, Bass (B.), and Piano (Pno.). The Voice part has the lyrics "Giu-roal ciel, chio - gni so - spet - to cho - gni so - spet - to". The Bass part is mostly silent. The Piano part starts with a piano (*p*) dynamic and features a complex texture with many beamed sixteenth notes in the right hand and block chords in the left hand.

The realisation of the *Bärenreiter* version reflects the full score, is more pianistic than the *Boosey & Hawkes* version and not as notey as the *Schirmer* and *Mignon* versions. The bass texture in the *Bärenreiter* version, however, is “thin” as a single line, and should be reinforced with an added lower octave as it would occur in the orchestral score.

4.4.4 Analysis: bars 31-34

A typical orchestral *tutti* crescendo is found in the following example (example 4.4.4).

Example 4.4.4: bars 31-34, full score.

The musical score for Example 4.4.4, bars 31-34, full score, illustrates a typical orchestral *tutti* crescendo. The score is written for the following instruments: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Voice, Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The dynamics range from piano (*p*) to forte (*f*), with a crescendo (*cresc.*) indicated for several instruments. The lyrics for the voice part are: "pet - to...", "Sciolto il col - lo? nudo il pet - to? Se - gui - ta - te!".

The challenge in realising these bars for the piano is to create the effect of a powerful build-up of sound on a non-sustaining instrument. In all five versions of this section the right-hand realisations are the same and work well as semiquaver *tremolo* chords, which are easily playable and which create a powerful surge of sound. It is the bass line which is more problematic to realise, and there are three variations that exist between these five editions. The bass lines of the *Schirmer*, *Mignon* and *Bärenreiter* editions (example 4.4.4a) consist of alternating quavers an octave apart, which do not work well in this context because not sufficient upper-arm weight can be engaged in such patterns.

Example 4.4.4a: bars 31-34, *Bärenreiter, Schirmer and Mignon*.

pet - to...

Sciolto il col - lo? nudo il pet - to? Se-gui - ta - te!

cresc. *f*

The *Ricordi* version of bars 31-34 (see example 4.4.4b below) reduces the left hand to semibreve octaves which are static and which do not reflect the quaver repetitions that create the powerful *crescendo* to bar 34.

Example 4.4.4b: bars 31-34, *Ricordi*.

Sciolto il col - lo? nudo il pet - to? Se-gui - ta - te!

cresc. *f*

The best realisation of bars 31-34 is *the Boosey & Hawkes* version (example 4.4.4c) with a low bass note on the first quaver of each bar, followed by repeated quavers in the higher octave. These repeated notes are challenging to play, but with a low wrist and a light articulation, together with the sustaining pedal, the passage is playable. A good compromise is, therefore, achieved between playability and accuracy to the orchestral score.

Example 4.4.4c: bars 31-34, *Boosey & Hawkes*.

B. Sciolto il col - lo? nudo il pet - to? Se-gui - ta - te!

Pno. *cresc.* *f*

The only adjustment which should be made to the above example is the addition of lower bass octaves to the final three quavers in the bass clef of bar 33 to reinforce the *crescendo* towards the *forte* chords of the following bar. With a natural broadening in tempo that would occur at this point, these repeated octave chords would be manageable on the keyboard. This improvement is contained in example 4.5.4d below.

Example 4.4.4d: bars 31-34, author's version.

B. Sciolto il col - lo? nudo il pet - to? Se-gui - ta - te!

Pno. *cresc.* *f*

4.4.5 Analysis: bars 35-38

In the following example (example 4.4.5) we see a continuation of the fast repeated notes in the middle voices of *divisi* violas and second violins, but now with the added complication of an outer melodic line beginning in the first violins, which is transferred

to the bass strings (duplicating the Countess's and the Count's melodic lines). The first violin line also has a countermelody against the bass melody.

Example 4.4.5: bars 35-38, full score.

Example 4.4.5: bars 35-38, full score. The score includes staves for Voice, Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). The key signature is three flats (B-flat, E-flat, A-flat). The Voice part has lyrics: "stir fem mi - nee spo - glie". The Bass part has lyrics: "Ahj,comprendo,in-de - gna mo - glie". The Violin II part has a piano (*p*) marking. The Viola part has a piano (*p*) marking. The Vc./Cb. part has a piano (*p*) marking.

It is impossible to reflect every texture in the above example in a piano reduction. The *Boosey & Hawkes* version (example 4.4.5a), once again, is the most faithful realisation of the full score.

Example 4.4.5a: bars 35-38, *Boosey & Hawkes*.

Example 4.4.5a: bars 35-38, *Boosey & Hawkes*. The score includes staves for Voice, Bass (B.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat). The Voice part has lyrics: "stir fem mi - nee spo - glie". The Bass part has lyrics: "Ahj,comprendo, in-de - gna mo - glie". The Piano part has a piano (*p*) marking.

Here the inner texture of repeated notes is incorporated in the left-hand *Alberti* bass, while the right hand plays the vocal melody. When the melody is transferred to the left hand, the inner texture of *divisi* violas and second violins can no longer be accommodated in the left hand and so transfers to the treble clef, where pitches are altered and transposed an octave higher against the counter melody of the first violins. While the right hand is playable with extensions no wider than an octave, the realisation is clumsy.

There is also no reason for the bass melody in bars 36-38 to be played in octaves, given the overall *piano* dynamic indication. The scoring is far too thick and the first violin counter-melody (bars 36-38), which does not have great importance, need not be included as it disrupts the flow and uniformity of the inner *Alberti* texture and takes attention away from the bass line melody.

Both the *Schirmer* and the *Mignon* editions (example 4.4.5b) of bars 34-38 (virtually identical and easily playable) altogether omit the bass melody in bars 36-38. Both editions realise the first violin line in its entirety from bars 34-38 and modify the viola and second violin textures an octave lower and in a way that substitutes the bass line texture. This effectively reduces three distinctive textures to two and the sense of question and response in the melodic texture is lost. Additionally, unobtrusive part-filling of the inner harmonic texture of the repeated string note groups is also lost in the reduction.

Example 4.4.5b: bars 35-38, *Mignon*.

The musical score for Example 4.4.5b, bars 35-38, from the *Mignon* edition, is presented for Voice, Bass (B.), and Piano (Pno.). The key signature is two flats (B-flat and E-flat). The Voice part has lyrics: "stir fem mi - nee spo - glie". The Bass part has lyrics: "Ahj, comprendo, in-de - gna mo - glie". The Piano part features a complex texture with repeated notes in the left hand and a melodic line in the right hand.

The *Bärenreiter* edition of bars 35-38 (example 4.4.5c) is an improvement on the *Mignon* and *Schirmer* editions in that the bass line is included in bars 37-38. In addition, the inner harmonic texture of the violas and second violins is seamlessly transferred from the left to the right hand. This is because the pattern is identical in each hand and, whilst the register of this texture is transposed up in bar 37 and 38, it is only within an interval of a third. While there is a clear delineation of important textures, it is found once again that too much reduction takes place in the *Bärenreiter* score and, as with the *Mignon* and *Schirmer* examples, only a two-part texture is realised.

Example 4.4.5c: bars 35-38, *Bärenreiter*.

Example 4.4.5c shows a musical score for bars 35-38 from the *Bärenreiter* edition. The score is for Voice, Bass (B.), and Piano (Pno.). The key signature is B-flat major (two flats). The Voice part has lyrics 'stir fem mi - nee spo - glie'. The Bass part has lyrics 'Ahj, comprendo, in-de - gna mo - glie'. The Piano part features a complex texture with many sixteenth notes in the right hand and a more active bass line in the left hand.

The best version of bars 35-38, it is submitted, is example 4.4.5d by *Ricordi*, which is not only pianistically arranged, but clearly reflects the layout of the full score.

Example 4.4.5d: bars 35-38, *Ricordi*.

Example 4.4.5d shows a musical score for bars 35-38 from the *Ricordi* edition. The score is for Voice, Bass (B.), and Piano (Pno.). The key signature is B-flat major (two flats). The Voice part has lyrics 'stir fem mi - nee spo - glie'. The Bass part has lyrics 'Ahj, comprendo, in-de - gna mo - glie'. The Piano part features a simplified texture with fewer sixteenth notes in the right hand and a more active bass line in the left hand.

It is immediately evident from the scoring of the above example that there are three clearly defined textures – in the soprano, the alto and the bass voices – that reflect the essential layout of the full score, albeit in a reduced version. The violin counter-melody is not included but, as has been mentioned, it is not essential. The realisation of the second violin/viola lines as repeated quaver chords is the most effective, in this triadic pattern. The melodic line, which passes from the soprano to the bass voice, is clearly featured and by reducing the bass line to single notes, the phrasing can be realised more easily.

4.4.6 Analysis: bars 53-55

The following example of bars 53-55 (example 4.4.6) consists of a dramatic unison *tutti* modulation back to the tonic of E flat.

Example 4.4.6: bars 53-55, full score.

Ob. *f* *a. 2*

Cl. *f* *a. 2*

Bsn. *f* *a. 2*

Hn. *f*

Voice *tar!*

B. *tar!* Qua

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc./Cb. *f*

In order to realise the full impact of this passage, one needs the depth and power of left-hand octaves, which can be found in their entirety in the *Bärenreiter* (example 4.5.6a) and *Schirmer* versions, which are identical. These two versions are, it is submitted, the best of all five, as the right-hand part also successfully realises the repeated semiquavers of the violins. These would be unplayable at speed on the piano as single-note semiquaver repetitions, but in this case, played as *tremoli* beginning on the second semiquaver of each beat, they are manageable.

The momentum of the strong left-hand octaves on the down beats can be successfully transferred to the right hand, which gives an excellent impression of the velocity of the violin texture as well as encompassing the woodwind voices in the outer octaves.

Example 4.4.6a: bars 53-55, *Bärenreiter* and *Schirmer*

The *Boosey & Hawkes* version of bars 53-55 (example 4.4.6b) also features alternating semiquaver octaves in the right hand, but these are a continuous line, which may cause tension in the right hand. The left hand also consists only of single notes after the first beat of bar 53. Too much effort has to be exerted in these two bars, resulting in an ineffective build-up of sound, which may cause right-hand tension in a less competent pianist.

Example 4.4.6b: bars 53-55, *Boosey & Hawkes*.

Example 4.4.6b shows a musical score for bars 53-55 from the *Boosey & Hawkes* version. The score is in B-flat major and 3/4 time. It features three staves: Voice, Bass (B.), and Piano (Pno.). The Voice staff has a treble clef and a key signature of two flats. The Bass staff has a bass clef and a key signature of two flats. The Piano staff has a grand staff with treble and bass clefs and a key signature of two flats. The piano part begins with a forte (f) dynamic and a semiquaver activity. The lyrics 'tar!' and 'tar.' are written under the Voice staff, and 'Qua' is written under the Bass staff.

The *Mignon* version of bars 53-55 (example 4.4.6c) is pedantic and creates the false impression of what exists in the full score.

Example 4.4.6c: bars 53-55, *Mignon*.

Example 4.4.6c shows a musical score for bars 53-55 from the *Mignon* version. The score is in B-flat major and 3/4 time. It features three staves: Voice, Bass (B.), and Piano (Pno.). The Voice staff has a treble clef and a key signature of two flats. The Bass staff has a bass clef and a key signature of two flats. The Piano staff has a grand staff with treble and bass clefs and a key signature of two flats. The piano part begins with a forte (f) dynamic and a semiquaver activity. The lyrics 'tar!' and 'tar.' are written under the Voice staff, and 'Qua' is written under the Bass staff.

The final version by *Ricordi* of bars 53-55 (example 4.4.6d) is too static without the semiquaver activity. It also lacks sonority, with no lower bass octaves until the downbeat of bar 55. It is therefore the least effective reduction of this example.

Example 4.4.6d: bars 53-55, *Ricordi*.

Voice: tar! tar. Qua
 B.: tar. Qua
 Pno.: *f*

4.4.7 Analysis: bars 91-94

The following example covers bars 91-94 (example 4.4.7). The textures in this example are particularly dense and include repeated note groups in the viola and second violins, a transfer of the melodic line from the bass strings to the first violins, passages in parallel thirds in the strings and alternating *divisi* woodwind and horn *forte-piano* chords.

Example 4.4.7: bars 91-94, full score.

Ob.

Cl.

Bsn.

Hn.

Voice

far! Ah! la cie - ca ge - lo - si - a, quale ec

B.

mo - ra, e piu non si - a ria ca - gion, ria ca

Vln. I

Vln. II

Vla.

Vc./Cb.

In the treatment of the repeated-note harmonic texture of the second violins and *divisi* violas in bars 91-94, the *Schirmer* (example 4.4.7a), *Bärenreiter* (example 4.4.7b) and *Mignon* (example 4.4.7c) editions all opt for *tremoli* rather than treating them as written in the full score. All of these three examples mislead the listener. In the full score the textures of the second violins and violas form a harmonic accompaniment texture, above which the melodic lines of the bass strings and first violins stand out. In the abovementioned three piano versions, however, this texture is reduced to alternating notes which detract from the melodic motif, especially when realised as single alternating notes in the *Schirmer* and *Bärenreiter* editions. The *Boosey & Hawkes* (example 4.4.7d)

and *Ricordi* (example 4.4.7e) versions are far more accurately transcribed as repeated two-part chords, resulting in a more clearly defined harmonic texture than is the case with the other three versions.

Example 4.4.7a: bar 91-94, *Schirmer* (accompaniment texture shaded).

Example 4.4.7a: bar 91-94, *Schirmer* (accompaniment texture shaded).

Example 4.4.7b: bar 91-94, *Bärenreiter* (accompaniment texture shaded).

Example 4.4.7b: bar 91-94, *Bärenreiter* (accompaniment texture shaded).

Example 4.4.7c: bars 91-94, *Mignon* (accompaniment texture shaded).

Example 4.4.7c: bars 91-94, *Mignon* (accompaniment texture shaded).

Example 4.4.7d: bars 91-94, *Boosey & Hawkes* (accompaniment shaded).

The lower octave strings realised in bars 91-92 of the *Boosey & Hawkes* version are clumsy to play, given that the dynamic level is a *piano*. The *Ricordi* version, as single notes, is the more playable option and a *legato* line is more easily achieved. Both versions include lower octave notes in the subsequent two bars of 93-94, which works well as these are non-*legato* and fall only on every beat. They also increase the dynamic build up to a *forte* marked in bar 96.

Example 4.4.7e: bars 91-94, *Ricordi* (accompaniment shaded).

4.4.8 Analysis: bars 96-100

The following example (example 4.4.8) features a repeated *staccato* motif in the lower strings, which play in parallel thirds. Above this, the first and second violins play a short motif an octave apart. Four woodwind-sustained cadences complete the scoring.

Example 4.4.8: bars 96-100, full score.

Ob. *f* *p* *f* *p*

Cl. *f* *p* *f* *p* *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *f* *p* *f* *p* *f* *p*

Voice
far! Mi fgar tor - to quel tra

B.
mar! Ah! com - pren - do in - de - gnas mo - glie!

Vln. I *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p* *f* *p*

Vc./Cb. *f* *p* *f* *p* *f* *p* *f* *p*

All the piano reductions of bars 96-100, except *Ricordi* (example 4.4.8c), feature the bass line motif in thirds with the viola line (as seen in the *Mignon* version, example 4.4.8a), which is surprising as this pattern is difficult to play at tempo especially with the right-hand motifs moving up and down an octave.

Example 4.4.8a: bars 96-99, *Mignon*.

Example 4.4.8a: bars 96-99, *Mignon*.

Score for Voice, Bass (B.), and Piano (Pno.).

Bar 96: Voice: far! Mi fgar tor - to; B.: mar! Ah! com - pren - do in-de - gnas; Pno.: f, p, f, p, f, p.

Bar 97: Voice: quel tra; B.: mo - glie!; Pno.: p, f, p, f, p, f.

Bar 98: Voice: quel tra; B.: mo - glie!; Pno.: p, f, p, f, p, f.

Bar 99: Voice: mo - glie!; B.: mo - glie!; Pno.: p, f, p, f, p, f.

Of all the reductions with parallel thirds in the left hand, the *Bärenreiter* version of bars 96-100 (example 4.4.8b) is the easiest to play, as the treble is reduced to a single-note melodic line. The absence of any chordal notes in the treble is, however, significant given that the entire woodwind section features in the orchestral version of these four bars.

Example 4.4.8b: bars 96-100, *Bärenreiter*.

Example 4.4.8b shows the musical score for bars 96-100, *Bärenreiter* edition. The score is in G major (one sharp) and 3/4 time. It features three systems of staves: Voice, Bass (B.), and Piano (Pno.).

The first system (bars 96-98) shows the Voice singing "far! Mi fgar tor - to" and the Bass singing "mar! Ah! com - pren - do in-de - gnas". The Piano accompaniment features a complex right-hand part with triplets and dynamic markings (*f*, *p*, *f*, *p*, *f*) and a steady bass line with chords.

The second system (bars 99-100) shows the Voice singing "quel tra" and the Bass singing "mo- glie!". The Piano accompaniment continues with similar textures and dynamics.

It is submitted that the *Ricordi* version of bars 96-100 (example 4.4.8c) is the most effective. By scoring the bass line as single notes, a crisper *staccato* texture can be achieved. The pianist can also focus more easily on the character of the shifting right-hand part, which is pianistically written with added harmonic notes.

Example 4.4.8c: bars 96-100, *Ricordi*.

Example 4.4.8c shows a musical score for three parts: Voice, Bass (B.), and Piano (Pno.). The key signature is B-flat major (two flats). The time signature is 4/4. The Voice part has lyrics: "far! Mi fgar tor - to". The Bass part has lyrics: "mar! Ah! com - pren - do in-de - gnas". The Piano part features a complex accompaniment with dynamic markings (f, p) and triplet figures.

Continuation of the musical score for three parts: Voice, Bass (B.), and Piano (Pno.). The key signature is B-flat major (two flats). The time signature is 4/4. The Voice part has lyrics: "quel tra". The Bass part has lyrics: "mo- glie!". The Piano part continues with dynamic markings (p, f) and triplet figures.

4.4.9 Analysis: bars 100-101

The final example from this scene to be discussed (example 4.4.9) features an ascending and descending quaver-note scale played by *divisi* clarinet and oboe parts against a sustained pedal in the violas and bass notes.

Example 4.4.9: bars 100-101, full score.

Ob.

Cl.

Bsn.

Hn.

Voice

B.

Vln. I

Vln. II

Vla.

Vc./Cb.

si a,

mo - - ra,

Three of the reductions (*Bärenreiter*, *Boosey & Hawkes* and *Ricordi*) score the woodwind scale as parallel thirds in the right hand (as reflected, for example, in the *Boosey & Hawkes* version, example 4.4.9a). It is unrealistic to expect the rehearsal pianist to have to play parallel thirds at an *allegro* tempo in one hand when attention is not solely focused on the technical demands of playing, but also on following a conductor and ensuring a strong rhythmical support for the singers.

Example 4.4.9a: bars 100-101, *Boosey & Hawkes*.

Example 4.4.9a shows a musical score for bars 100-101. The score is for Voice, B. (Bass), and Pno. (Piano). The key signature is three flats (B-flat, E-flat, A-flat). The Voice part has a melodic line with a slur over the notes 'si' and 'a,'. The B. part has a single note 'mo' followed by a rest and then 'ra,'. The Pno. part features a complex texture with a rapid sixteenth-note scale in the right hand and sustained chords in the left hand.

There are two other versions of bars 100-101. The *Schirmer* version (example 4.4.9b) reduces the woodwind scale to single notes in the right hand against two sustained chords in the bass. This version is altogether too skeletal.

Example 4.4.9b: bars 100-101, *Schirmer*.

Example 4.4.9b shows a musical score for bars 100-101. The score is for Voice, B. (Bass), and Pno. (Piano). The key signature is three flats (B-flat, E-flat, A-flat). The Voice part has a melodic line with a slur over the notes 'si' and 'a,'. The B. part has a single note 'mo' followed by a rest and then 'ra,'. The Pno. part features a simplified texture with single notes in the right hand and sustained chords in the left hand.

The last version of bars 100-101 is by *Mignon* (example 4.4.9c).

Example 4.4.9c: bars 101-101, *Mignon*.

The *Mignon* version most effectively realises bars 100-101. It divides the parallel thirds between the two hands. By using the sustaining pedal in each bar, one can create the illusion of a sustained bass pedal and yet still have a strong *legato* line between the hands. Another advantage of dividing the woodwind scale between the hands is that one can include the bassoon lines in the bass register as opposed to using only the clarinet lines as in the *Boosey & Hawkes*, *Ricordi* and *Bärenreiter* versions. The *Mignon* version also provides instrumental markings for the clarinet and bassoon lines.

After evaluating the five editions of reductions of excerpts of the Act 2 scene vi *Finale*, it is submitted that the *Ricordi* edition is found to be the most effective. Five of the eight examples⁸ were, in the author's view, best realised in the *Ricordi* edition. One example each by *Bärenreiter*, *Schirmer*⁹ and *Boosey & Hawkes*¹⁰ was found to be the most effectively realised and the author provided an improved version of one of the examples.¹¹

⁸ *Ricordi*: examples 4.4.1c, 4.4.2b, 4.4.5d, 4.4.7e and 4.4.8c.

⁹ *Bärenreiter* and *Schirmer*: example 4.4.6a.

¹⁰ *Boosey & Hawkes*: example 4.4.4c.

¹¹ Author's version, example 4.4.4d.

4.5 Aprite un po' quegl' occhi

The final scene selected from *Le Nozze di Figaro* is Act 4 scene vi: *Figaro's* aria *Aprite un po' quegl' occhi*. In the aria *Figaro* is under the misconception that Susanna has betrayed him and he has come to the conclusion that it is a folly to trust any woman. The aria is therefore a bitter and aggressive call to the men to “open their eyes to the demonic ways” of women. Here the scoring is for clarinets, bassoons and horns in the woodwind section, against first and second violins, viola and bass strings.

4.5.1 Analysis: bars 1-3

One of the ways Mozart conveys the sniping quality in *Figaro's* tone is through *fp* indications in the score. These are evident in the first three bars (example 4.5.1), which consist of three *fp tutti* woodwind chords against an aggressive *ostinato* pattern played *staccato* in the violins. A *fortepiano* accent in the middle of each bar of the strings coincides with the woodwind *fortepiani*. The viola and bass strings play single unison crotchets at the start of each bar.

Example 4.5.1: bars 1-3, full score.

Aria
Moderato

Cl. *fp* *fp* *fp*

Bsn. *fp* *fp* *fp*

Hn. *fp* *fp* *fp*

B. *fp* *fp* *fp*

A - pri - te un po' quegli oc - chi,

Vln. I *p* *fp* *fp* *fp*

Vln. II *p* *fp* *fp* *fp*

Vla. *p*

Vc./Cb. *p*

The *Mignon*, *Boosey & Hawkes*, *Bärenreiter* and *Schirmer* editions of bars 1-3 are all identical except for their different articulation markings in the violin texture. The *staccato* indications of the full score, present in their entirety only in the *Mignon* edition, are absent in the *Schirmer* and *Ricordi* editions, and also absent on the first three chords of each bar in the *Bärenreiter* and *Boosey & Hawkes* editions.

All of the abovementioned versions of bars 1-3 (see the *Boosey & Hawkes* version, example 4.5.1a) divide the first and second violin lines between the two hands in the second half of each bar, omitting the woodwind *fortepiano* chords altogether.

Example 4.5.1a: bars 1-3, *Boosey & Hawkes*

Musical score for Example 4.5.1a, bars 1-3, *Boosey & Hawkes* edition. The score is for a vocal part (B.) and piano (Pno.). The tempo is Moderato. The key signature is B-flat major (two flats). The vocal line has the lyrics "A - pri - te un po'quegli oc - chi,". The piano accompaniment consists of three measures. In each measure, the right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The dynamics are marked *p* (piano) and *fp* (fortepiano).

The above version of bars 1-3 is awkward to play as the hands can get caught up with each other. A far more effective option would be for one hand to play the entire motif, as is seen in the *Ricordi* version (example 4.5.1b).

Example 4.5.1b: bars 1-3, *Ricordi*.

Musical score for Example 4.5.1b, bars 1-3, *Ricordi* edition. The score is for a vocal part (B.) and piano (Pno.). The tempo is Moderato. The key signature is B-flat major (two flats). The vocal line has the lyrics "A - pri - te un po'quegli oc - chi,". The piano accompaniment consists of three measures. In each measure, the right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The dynamics are marked *p* (piano) and *fp* (fortepiano).

By realising both violin lines in the right hand, clarity of texture and the direction of the line is achieved. The full weight of the lateral arm will create an effective *fortepiano*. The left hand is then free to play the bass parts.

4.5.2 Analysis: bars 11-13

The next example (example 4.5.2) consists of a melodic line in crotchets, which doubles the vocal line in unison between the woodwinds and strings and ends with two *tutti* chords. There is a *sfp* on the second crotchet of bar 11, which is phrased through to the second crotchet of bar 12.

Example 4.5.2: bars 11-13, full score.

The musical score for Example 4.5.2, bars 11-13, full score, shows the following details:

- Cl.:** Treble clef, key of B-flat major. Phrasing mark over bars 11-12. Dynamics: *sfp* at the start of bar 11.
- Bsn.:** Bass clef, key of B-flat major. Phrasing mark over bars 11-12. Dynamics: *sfp* at the start of bar 11.
- Hn.:** Treble clef, key of B-flat major. Phrasing mark over bars 11-12. Dynamics: *sfp* at the start of bar 11.
- B.:** Bass clef, key of B-flat major. Phrasing mark over bars 11-12. Dynamics: *sfp* at the start of bar 11.
- Vln. I:** Treble clef, key of B-flat major. Phrasing mark over bars 11-12. Dynamics: *sfp* at the start of bar 11.
- Vln. II:** Treble clef, key of B-flat major. Phrasing mark over bars 11-12. Dynamics: *sfp* at the start of bar 11.
- Vla.:** Bass clef, key of B-flat major. Phrasing mark over bars 11-12. Dynamics: *sfp* at the start of bar 11.
- Vc./Cb.:** Bass clef, key of B-flat major. Phrasing mark over bars 11-12. Dynamics: *sfp* at the start of bar 11.

The vocal line is 'guar-da-te, guar-da-te co-sa son!'. The woodwinds and strings play a melodic line in crotchets, doubling the vocal line. The score includes phrasing marks and dynamics such as 'a.2', 'sfp', and 'tutti'.

The phrasing marks in the *Ricordi* version (example 4.5.2a) are completely incorrect and seem to mirror the punctuation of the vocal text rather than follow the phrasing in the full

score. This result is overly fussy, with two slurs and a group of *staccato* notes within these two bars, as opposed to a single slur over five notes in the full score.

Example 4.5.2a: bars 11-13, *Ricordi*

B.

guar-da-te, guar - da-te co-sa son!

Pno.

f

stacc.

The presence of the *staccato* markings in the above example is misleading, as they are not included in the full score.

All four of the remaining editions have the correct phrase marking of the full score in bars 11 and 12. *Mignon* (example 4.5.2b), however, includes a second slur in bar 12, which makes no sense. Both the *Schirmer* and the *Bärenreiter* (example 4.5.2c) versions include *staccato* markings that do not appear in the full score.

Example 4.5.2b: bars 11-13, *Mignon*.

B.

guar-da-te, guar - da-te co-sa son!

Pno.

f

Str.

stacc.

Example 4.5.2c: bars 11-13, *Bärenreiter*.

The image shows a musical score for three staves. The top staff is for the voice (labeled 'B.') and contains the lyrics 'guar-da-te, guar-da-te co-sa son!'. The bottom two staves are for the piano (labeled 'Pno.'). The piano part features a *sfp* (sforzando) followed by *p* (piano) dynamic marking. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The piano part has a melodic line in the right hand and a bass line in the left hand, with some notes beamed together.

The above examples raise the issue of how one can execute a *sfp* on the piano within the space of a single note. It is obviously more practical to extend the *piano* to the following note, as is done in the *Bärenreiter* version. If, however, a strong and sudden attack is given to the *sforzando* note, followed by a quick change of pedal, the note will decay considerably before the following note is struck. The effect of the *sforzandopiano* in the *Ricordi*, *Schirmer* and *Mignon* editions is, it is submitted, far more dramatic than the delay of the *piano* to the following note in the *Bärenreiter* version. The point at which the *sfp* occurs in example 4.5.5 is the climax of the eight-bar phrase (bars 6-13), as Figaro demands that men see the true deceptive nature of women with “*guardate, guardate cosa son!*” Obviously, these effects depend to a large extent on the hammer and damper mechanism of the piano.

The best version of bars 11-13 is, it is submitted, by *Boosey & Hawkes* (example 4.5.2d) in that the phrasing most resembles the orchestral version and there are the lower octave doublings of the bass strings. The *fp* in bar 11 should, however, be replaced by a *sfp*, which conveys a much fuller contrast of character and tonal quality.

Example 4.5.2d: bars 11-13, *Boosey & Hawkes*.

B.

guar - da - te, guar - da - te co - sa son!

Pno.

fp

4.5.3 Analysis: bars 18-25

The next example (example 4.5.3) is complex and difficult to realise, as there are up to three independent string textures running concurrently against a full complement of sustained woodwinds and horns, all of which are supported by the bass texture. Given that it would be impossible to play everything within a reduced piano score, one needs to select the textures which would feature most prominently in the full score. The first violin trill motif in alternating octaves (bars 18-20) takes precedence over the sustained woodwind/horn texture, given the *agitato* character of the excerpt.

Example 4.5.3: bars 18-25, full score.

Cl.

Bsn.

Hn.

B.

cui tri - bu - tain - cen - si la de - bo - le re -

Vln. I

Vln. II

Vla.

Vc./Cb.



Cl.

Bsn.

Hn.

B.

gion, la de - bo - le ra - gion la

Vln. I

Vln. II

Vla.

Vc./Cb.

Cl.

Bsn.

Hn.

B.

de - bo - le ra - gion

Vln. I

Vln. II

Vla.

Vc./Cb.

For the sake of clarity, this example will be analysed in two separate parts: bars 18-20 and bars 21-25.

All five editions feature this first violin motif exclusively in the treble stave of these three bars, as seen in example 4.5.3a.

Example 4.5.3a: bars 18-20, *Mignon*.

B.

cui tri - bu - tain - cen - si la

Pno.

Only the *Mignon* and *Boosey & Hawkes* (example 4.5.3b) versions of bars 18-20 retain the shape and articulation of second violin texture (omitting viola line a third below).

Example 4.5.3b: bars 18 – 20, *Boosey & Hawkes*.

B.

cui tri - bu - tain - cen - si la de - bo - le re -

Pno.

The *Boosey & Hawkes* version accurately realises the second violin line and bass pedal as untied semibreves, whilst the *Mignon* version alters the pitches of the second violin motif and the duration of the bass pedal as repeated minims. The *Boosey & Hawkes* version is judged to be the better of the two, being less fussy to play and easier to read.

The *Schirmer* and *Bärenreiter* versions of bars 18-20 (example 4.5.3c) are identical. While sharing the same right-hand patterns as the *Mignon* and *Boosey & Hawkes* versions, each compresses the second violin and viola textures into a repeated chordal accompaniment against a sustained bass line. As the harmonic texture of the woodwinds/horns has been omitted in the treble, its placement in the bass adds balance and cohesion to the arrangement.

Example 4.5.6c: bars 18-20, *Schirmer* and *Bärenreiter*.

B.

cui tri - bu - tain - cen - si la de - bo - le re -

Pno.

The *Ricordi* version (example 4.5.3d) differs from the *Schirmer* and *Bärenreiter* versions only in that the left-hand texture consists of an unsustained bass line against consistently repeated three-note chords. This is the best version, in the author's view, as the harmonic texture is fuller and more weighted towards the treble register than the *Schirmer* and *Bärenreiter* versions are, thereby reflecting more closely the second violin and viola registers.

Example 4.5.3d: bars 18-20, *Ricordi*.

The musical score for Example 4.5.3d, bars 18-20, from the *Ricordi* edition, shows the following details:

- Instrumentation:** Bass (B.) and Piano (Pno.).
- Key Signature:** B-flat major (two flats).
- Lyrics:** 'cui tri - bu - tain - cen - si la de - bo - le re -'.
- Bass Part:** A melodic line with eighth and sixteenth notes, including trills.
- Piano Part:** A complex texture with repeated three-note chords in the left hand and a more active right hand with trills and sixteenth notes.

Bars 21-25 will now be examined. These bars feature a prominent semiquaver passage in the second violins, supported by a crotchet bass line in the lower strings. The first violins play a repeated motif and the clarinets, bassoons and horns continue with a sustained harmonic texture from bars 23-25.

All five editions feature the principal semiquaver pattern of the second violins. The *Schirmer* edition (example 4.5.3e), however, makes a departure from the norm by omitting the second violin pattern in bars 21-22, replacing it with the secondary first violin texture. The second violin pattern returns in bars 23-24. It would have been preferable to include the first violin texture as a *particell* above, rather than on, the main staff, and feature the principal second violin texture in its entirety.

Example 4.5.3e: bars 21-25, *Schirmer* right-hand only.

B.

gion, la de - bo - le ra - gion la

Pno.

B.

de - bo - le ra - gion

Pno.

The *Mignon*, *Bärenreiter* and *Ricordi* versions of bars 21-25 all provide a single-note bass line texture. The *Ricordi* (example 4.5.3f) bass texture is favoured by the author, as it is the only one to begin in the cello register and, in bar 23, drop to the double bass register to return to the cello pitches at the end of the phrase. Greater tonal depth is thus achieved in this version than in the *Bärenreiter* version (see example 4.5.3g).

Example 4.5.3f: bars 21-25, *Ricordi*

B.

gion, la de - bo - le ra -

Pno.

B.

gion la de - bo - le ra - gion

Pno.

Example 4.5.3g: bars 21-25, *Bärenreiter*.

B.

gion, la de - bo - le ra -

Pno.

B.

gion la de - bo - le ra - gion

Pno.

The *Boosey & Hawkes* version of bars 21-25 (example 4.5.3h) is the only edition that realises both first and second violin textures against a largely two-part bass line texture. While it is useful to see the layout of all three textures, the result is virtually unplayable at tempo.

Example 4.5.3h: bars 21-25, *Boosey & Hawkes*.

The musical score for Example 4.5.3h, bars 21-25, from the *Boosey & Hawkes* edition, is presented in two systems. Each system consists of a Bassoon (B.) staff and a Piano (Pno.) grand staff. The Bassoon part is in B-flat major and 4/4 time, with lyrics: "gion, la de - bo - le ra -" in the first system and "gion la de - bo - le ra - gion" in the second. The Piano part features a complex, fast-moving texture in the right hand, characterized by many beamed sixteenth and thirty-second notes, and a simpler, two-part texture in the left hand. The score is marked with "Un." and "Un.".

In summary, it is submitted that the *Ricordi* version of bars 18-25 is the most effectively realised.

4.5.4 Analysis: bars 37-42

The following example consists of three contrasting textures:

- Bar 37 is a four-part texture comprised of a sustained horn pedal, a melodic motif in the first violins, an *agitato* repeated-note texture in the second violins, and a harmonic lower string pattern;
- Bars 38-39 are in effect a two-part texture with the continuation of the sustained horn pedal (reinforced by the violas and bass strings) against the triplet pattern in parallel thirds in the violins;
- Bars 40-42 are also a two-part texture consisting of a full complement of woodwinds against strings.

Example 4.5.4: bars 37-42, full score.

Cl.

Bsn.

Hn.

B.

ni - gue co - lom__ be ma - li - gne, ma - e - stre d'in - gan - ni, a - mi - che d'af - fan - ni, che fin - go - no, men - to - noa - mo - re, non

Vln. I

Vln. II

Vla.

Vc./Cb.

Cl. *p cresc.* *f*

Bsn. *p cresc.* *f*

Hn. *cresc.* *f*

B. sen - to, non sen - to pie - ta, non sen - to pie - ta, no, no, no,

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc./Cb. *cresc.* *f*

In dealing with bar 37 one is faced with the challenge of reducing a four-part texture between two hands. As with previous examples, one has to decide whether fast-repeated notes on the strings are best realised as either a chordal texture or as alternating notes. The *Mignon*, *Schirmer*, *Boosey & Hawkes* and *Ricordi* versions all realise the second violin line as alternating semiquavers over the bass line (example 4.5.4a).

Example 4.5.4a: bar 37, *Schirmer*, bass clef only.

B. ni - gue co - lom be ma -

Pno.

The *Boosey & Hawkes* edition realises the first and second violin and lower string texture in the left hand (example 4.5.4b), as an *Alberti* pattern, but attempts also to include the viola line in the off-beat notes in the left hand. This version is very notey and challenging to play at tempo, especially with leaps of a tenth.

Example 4.5.4b: bar 37, *Boosey & Hawkes*, bass clef only.

B.

ni - gue co - lom be ma -

Pno.

Bärenreiter is the only edition (example 4.5.4c) which realises the second half of the left hand texture as a chordal one.

Example 4.5.4c: bar 37, *Bärenreiter*.

B.

ni - gue co - lom be ma -

Pno.

sf *p* *tr*

The above example is, it is submitted, the best arrangement of bar 37. As the dynamic marking is *piano*, there is no need to continue the repeated semiquaver texture; furthermore the chordal arrangement of the *staccato* lower strings is sufficient.

Bars 38-39 are realised similarly in all five editions: all omit the sustained horn line and include the string textures. The *Mignon* (see example 4.5.4d below), *Boosey & Hawkes* and *Ricordi* versions feature the violin parts in their entirety as parallel thirds and sixths in the right hand, against the lower string parts in octaves.

Example 4.5.4d: bars 38-39, *Mignon*.

B.

li- gne,ma - e-stre d'in-gan-ni, a-mi-che d'af - fan-ni, che fin-go-no, men-to-noa-mo-re, non

Pno.

This arrangement is quite manageable at tempo and is preferable to the *Bärenreiter* version (example 4.5.4e), which divides the first and second violin textures between the hands against only a single-note bass line.

While the *Bärenreiter* version is easily playable, it is cumbersome to read and has too thin a texture to convey the full weight of the strings.

Example 4.5.4e: bars 38-39, *Bärenreiter*.

B.

li- gne,ma - e-stre d'in-gan-ni, a-mi-che d'af - fan-ni, che fin-go-no, men-to-noa-mo-re, non

Pno.

The *Schirmer* version (example 4.5.4f) is similar to *Mignon* version, but omits several notes in the second violin line to somewhat simplify the right hand line, which is not necessary, in the author's opinion.

Example 4.5.4f: bars 38-39, *Schirmer*.

B.

li-gne, ma-e-stre d'in-gan-ni, a-mi-che d'af-fan-ni, che fin-go-no, men-to-noa-mo-re, non

Pno.

The final three bars of example 4.5.4 are realised in a variety of ways in all five editions. The *Mignon* version (example 4.5.4g) is the only one to arrange the woodwind and string repeated note texture as broken chords in the right hand rather than repeated chord clusters as seen in the *Schirmer*, *Boosey & Hawkes*, *Ricordi* and *Bärenreiter* versions.

Example 4.5.4g: bars 40-42, *Mignon*.

B.

sen-to, non sen-to pie-ta, non sen-to pie-ta, no, no, no,

Pno.

V.Orch cresc. f

The bass texture in the *Mignon* version consists of three-part chords rather than the octaves of the lower string texture. This is to compensate for the absence of the crotchet woodwind chordal texture. One does, however, miss the reinforced lower string octaves and the *agitato* quality of the quaver repeated chords in the right hand.

The *Boosey & Hawkes* version (example 4.5.4h below), whilst most closely realising the full score version, is impossible to play from bar 41-42 at tempo as a continuous pattern of repeated quaver chords and octaves.

Example 4.5.4h: bars 41-42, *Boosey & Hawkes*.

The musical score for Example 4.5.4h shows two staves. The top staff is for Bass (B.) and contains a vocal line with the lyrics: "ta, non sen - to pie - ta, no, no, no,". The bottom staff is for Piano (Pho.) and contains a dense texture of repeated quaver chords and octaves in both hands. The right hand plays a series of chords, while the left hand plays a series of octaves. Both parts are marked with triplets, indicated by the number '3' below the notes. The tempo is marked as 'f' (forte).

The *Bärenreiter* (example 4.5.4i) and *Schirmer* editions are very similar and, whilst the quaver repeated chord texture remains in the right hand, the left hand consists of a quaver *ostinato* pattern of triplets, which is easier to play than repeated octave quavers. The effect is, however, pedantic and the bass texture lacks the stability of the orchestral lower strings.

Example 4.5.4i: bars 41-42, *Bärenreiter*.

B.

ta, non sen - to pie - ta, no, no, no,

Pno.

The best version of bars 40-42 is by *Ricordi* (example 4.5.4j), which continues the octave bass crotchet line of bar 40 through to bar 42 against the repeated quaver chords in the treble. In the broad analysis of this example *Ricordi* is, again, found to be the best overall. Not only is this version playable at tempo, but also it conveys accurately the stability and solidity of the lower string texture.

Example 4.5.4j: bars 40-42, *Ricordi*.

B.

sen - to, non sen - to pie - ta, non sen - to pie - ta, no, no, no,

Pno.

cresc.

f

It is clear that an exact realisation (most commonly by *Boosey & Hawkes*) often does not convey an “orchestral” effect on the piano, and some simplification and adaptation is required to suit the characteristics of the piano (as seen in the *Ricordi* edition).

4.5.5 Analysis: bars 51-54

The following example consists of a melodic line in the first violins, a continuous semiquaver pattern in the second violins, a sustained horn pedal and a lower string bass line.

Example 4.5.5: bars 51-54, full score.

Cl.

Bsn.

Hn.

B.

scioc - chi! guae - da - te que - ste fem - mi - ne, guar - da - te co - sa son, co - sa son, co - sa son!

Vln. I

Vln. II

Vla.

Vc./Cb.

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

All five piano reductions feature the first violin texture in the treble, whilst the second violin semiquaver line is realised in different ways in the bass clef. The closest to the full score is the *Boosey & Hawkes* version (example 4.5.5a), which not only realises the exact pattern of the second violin texture, but adds the lower string parts as well.

Example 4.5.5a: bars 51-54, *Boosey & Hawkes*.

B.

scioc - chi! guae - da - te que - ste fem - mi - ne, guar - da - te co - sa son, co - sa son, co - sa son!

Pno.

cresc. *f*

The above version requires considerable practice and is difficult to read.

The *Mignon*, *Bärenreiter* and *Schirmer* editions all modify the second violin texture to a broken chord bass pattern (example 4.5.5b). The register and shape of this pattern bears no resemblance to the second violin texture, and it also incorporates the lower string bass notes on each down beat. Here this compromise is achieved in an arrangement which is both playable and incorporates as much of the original material within the full score as is possible. The *Mignon* version differs from the *Bärenreiter* and *Schirmer* versions only in its slurred grouping of the bass texture, which does not reflect the full score in any way.

Example 4.5.5b: bars 51-54, *Bärenreiter*.

B. *scioc - chi! guae - da - te que - ste fem - mi - ne, guar - da - te co - sa son, co - sa son, co - sa son!*

Pno. *cresc. f*

The *Ricordi* version (example 4.5.5c) differs from the *Bärenreiter* as the bass notes on the first beats are an octave higher and the left hand is an *Alberti* bass pattern.

Example 4.5.5c: bars 51-54, *Ricordi*.

B. *scioc - chi! guae - da - te que - ste fem - mi - ne, guar - da - te co - sa son, co - sa son, co - sa son!*

Pno. *cresc. f*

This texture is closer in register to the original second violin pattern; the absence of the lower string notes in their original register does not disturb the light texture required until the *crescendo* in bar 53, which can be easily achieved within this arrangement. Again, in the author's view, the *Ricordi* edition most successfully captures the essence of the orchestral version.

4.5.6 Analysis: bars 85-88

The final extract from this aria to be analysed is the postlude. In its final cadence the postlude features syncopated chords, which finally give way to repeated tonic chords on the 'beat', leading to a rhythmic close.

Example 4.5.6: bars 85-88, full score.

Cl.

Bsn.

Hn.

B. *(si ritira)*
sa!

Vln. I

Vln. II

Vla.

Vc./Cb.

There is a static cadential feeling to this postlude. The *Mignon* and *Ricordi* versions successfully convey this weightiness of texture with quaver chordal repetitions in the left hand against the first violin melody. This melody is realised exactly in the *Ricordi* version (example 4.5.6a) and includes added harmony notes on the dominant in the *Mignon* version (example 4.5.6b) to compensate for the absence of the woodwind texture.

Example 4.5.6a: bars 85-88, *Ricordi*.

Example 4.5.6b: bars 85-88, *Mignon*.

The *Bärenreiter* and *Schirmer* versions both opt for an *Alberti* bass texture in the bass (example 4.5.6c), which avoids the static quality seen in the *Mignon* and *Ricordi* versions, where the syncopations of the second violin and viola textures are omitted. The right-hand pattern remains as the first violin texture with chordal notes added to reflect some of the woodwind texture.

Example 4.5.6c: bars 85-88, *Bärenreiter*.

This musical score shows the vocal part (B.) and piano accompaniment (Pno.) for bars 85-88. The vocal line is in bass clef with a key signature of two flats. It contains a single note in bar 85, followed by rests in bars 86, 87, and 88. The piano accompaniment is in treble and bass clefs. The right hand features chords and triplets, with a 'sa!' vocalization mark above the first bar. The left hand plays a dense, rhythmic pattern of eighth notes and chords, also featuring triplets. The score concludes with a double bar line in bar 88.

The best version of bars 85-88, it is submitted, is by *Boosey & Hawkes* (example 4.5.6d), which realises the bass note pedal with lower octaves on each first beat, as well as the second violin/viola syncopated texture in the tenor voice, the first violin line and the cadential harmonies in the woodwinds. Whilst the left-hand writing is rather dense, it is playable at tempo and conveys the rather turgid atmosphere of this forest scene as Figaro awaits Susanna's entrance with trepidation.

Example 4.5.6d: bars 85-88, *Boosey & Hawkes*.

This musical score shows the vocal part (B.) and piano accompaniment (Pno.) for bars 85-88. The vocal line is in bass clef with a key signature of two flats. It contains a single note in bar 85, followed by rests in bars 86, 87, and 88. The piano accompaniment is in treble and bass clefs. The right hand features chords and triplets, with a 'sa!' vocalization mark above the first bar. The left hand plays a dense, rhythmic pattern of eighth notes and chords, also featuring triplets. The score concludes with a double bar line in bar 88.

In summary of the results of the analysis of the third excerpt, the *Ricordi*¹² and *Boosey & Hawkes*¹³ editions were found to each have three of the best versions. *Ricordi* was still found to be the best edition overall for this excerpt, because of its playability, rhythmic stability and bass line sonority, even if there were various discrepancies regarding articulation and phrasing markings between this piano edition and the full score. *Boosey & Hawkes*'s phrase markings most resembled the full score and, when the writing is playable, this reduction still reflects the textural layout of the full score most comprehensively. In most instances the *Bärenreiter* edition was too bare and lacked sonority.

4.6 Conclusions

At this point, it would be useful to restate the research questions posed in Chapter 1:

- *Can the operatic piano reduction only ever be a “stopgap” or can it in fact function artistically on its own terms?*
- *Is it possible to determine a common set of principles or guidelines relating to the realisation and performance of piano reductions?*

As to the first question, the following conclusions may be drawn.

- Overall, the *Ricordi* edition is the most pianistic and effective in conveying the sonorities of the full score, despite the lack of articulation and correct phrase markings in this edition.
- While the *Boosey & Hawkes* edition is the truest to the full score, it is very complicated to play, with the pianist forced to make instant decisions on what to play and what to omit.
- Furthermore, it was found that the *Mignon*, *Bärenreiter* and *Schirmer* editions present, on the whole, more simplified reductions than do *Boosey & Hawkes* and *Ricordi*.

¹² Ricordi: examples 4.5.1b, 4.5.3c and 4.5.4j.

¹³ Boosey & Hawkes: examples 4.5.2d and 4.5.6d.

- The *Mignon* score was the only edition consistently to provide instrumental indications.
- With the exception of the *Ricordi* edition, it was found that all remaining editions failed to exploit sufficiently the characteristics of the piano. In this regard the *Schirmer* edition is often too notey in the right hand, without a strong enough harmonic framework provided in the bass. *Alberti* figurations in the strings are also frequently realised into patterns on the keyboard, which bear little resemblance to the original texture of their pitch, register and form.¹⁴
- The *Bärenreiter* edition is by far the easiest to read and, while the important textures are more often than not sufficiently incorporated, it too does not always fully exploit the possible sonorities of the keyboard.¹⁵
- Finally, although the *Ricordi* edition succeeds on many levels, there is a marked absence of articulation markings. Instrumental articulation indications in the full score (such as *staccati* and slurs) are often left out of the piano score.¹⁶ Clearly, the inclusion of the instrumental indications and articulation details would inspire the pianist to effect a more colourful and orchestral reading.

It will be recalled that in Chapter 1, certain criteria were set out by which the various editions were to be judged (see Chapter 1, section 1.4). The following table shows the author's assessment of each of the editions as judged according to those criteria:

Edition/Criterion	Mignon	Boosey & Hawkes	Ricordi	Bärenreiter	Schirmer
Playability	Fair	Poor	Good	Good	Poor
Accuracy of realisation	Fair	Good	Good	Good	Poor
Clarity of textures	Fair	Good	Good	Good	Poor
Sonority	Fair	Good	Good	Poor	Poor

¹⁴ See example 4.4.3e.

¹⁵ See example 4.4.3g.

¹⁶ See example 4.5.1b.

Successful compromise	Fair	Poor	Good	Fair	Fair
Fluidity/lyricism	Fair	Fair	Good	Fair	Poor
Absence of notational, articulation and phrase inaccuracies	Fair	Good	Fair	Good	Fair

It is clear from the table the *Ricordi* version is, overall, the edition that is best able to stand artistically on its own terms. The author is, however, of the opinion that it can be improved and that the ideal template of a piano reduction of *Le Nozze di Figaro* would be a fusion of the best characteristics of the *Ricordi* edition with those of the *Boosey & Hawkes* and *Bärenreiter* editions. It can therefore be concluded that a carefully constructed piano reduction of *Le Nozze di Figaro* can function artistically on its own terms: not only is it possible to capture the essential content and spirit of the full score, but also can it be translated into a language that is idiomatic to the piano.

As to the second question, it is evident that, following the analysis contained in this chapter, certain principles regarding piano reductions of *Le Nozze di Figaro* as a representative Mozart opera may be distilled. These are as follows:

- It is essential that all the principal instrumental textures of the full score be clearly reflected in the piano score in such a manner that their unique characteristics remain intact;
- In reducing a large number of textures in the full score to only three or four that can be accommodated between two hands, one has to maximise the sonority of these reduced textures (by octave doubling,¹⁷ pedalling etc. and richness of tone) so that an overall fullness of sound, reflective of the full score, can be achieved;
- It is necessary to translate certain orchestral techniques and effects, such as string tremolos,¹⁸ rapidly-repeated notes¹⁹ and *tutti crescendi*²⁰ in pianistic ways that

¹⁷ In the *Ricordi* version octave doubling frequently occurs in the bass line – this lends the desired sonority to the texture (see example 4.4.2c).

¹⁸ See example 4.4.4.

¹⁹ The *Ricordi* edition achieves sonority of fast repeated note passages through slower repetitions in full chords (e.g. quavers vs. semiquavers) as seen in example 4.4.3a. This kind of writing engages more arm weight.

²⁰ See example 4.4.3.

convey the maximum effect on the keyboard with the minimum effort. These notational and performance techniques were described in detail.²¹

- Finally, and most importantly, the operatic accompanist needs to have a clear aural sense of the orchestral sound parameters and colours of the Mozartian orchestra in order for the above principles to be effectively applied.

²¹ See discussions on examples 4.4.2 and 4.4.4.

Chapter 5

Verdi's *Rigoletto*:

A Critical Analysis and Comparison of Editions

5.1 Introduction

An awareness of issues of performance practice and the historical context of opera would certainly enhance a vocal accompanist's interpretation of a score. In this chapter, which will focus on the piano reduction of one of Verdi's operas, *Rigoletto*, this becomes all the more important: by the mid-19th century orchestral composition had expanded to include English horns and trombones.

The inclusion of *Rigoletto* in this study will allow further exploration of the realisation of more complex orchestral operatic scores for the piano, and specifically, how issues relating to the textural possibilities of the piano affect these realisations. In short, the 19th-century operas present further challenges to the operatic accompanist, including issues of style, the expanded orchestra and the enhanced possibilities of the "modern" piano.

As with the piano reductions of Mozart's operas, there are a number of discrepancies between the various editions of both reductions and full scores of Verdi's operas. The Italian editorial house, *Ricordi*, has long been thought of as the authority on the Italian operatic repertoire and with its critical edition of Rossini's *Il Barbiere di Siviglia*, published in 1969, it led the way for operatic piano reductions. This edition is as much a research tool for singers and coaches as it is a landmark piano arrangement of an opera. Over the next ten years the complete critical editions of the *Opera Omnia* of Verdi were published as co-publications by *Casa Ricordi* and the *University of Chicago Press*.

Why the need, one may ask, for a critical or carefully revised edition? On its website *Casa Ricordi* suggests a number of reasons for this:¹

During the 19th century and in a large part of this one, it was the widely accepted practice to adapt orchestration and expressive markings to suit current tastes: certain aspects of a work written in 1820 seemed archaic to the ears of an audience in 1880, and the process sometimes continued throughout the performing life of a work over many decades... In the early 19th century composers and publishers had little control over the fate of their own works, so that corrupt versions were already in circulation in the years immediately after the first performance. All this belongs to the aesthetics of the period, and was certainly not felt to be “damage” to the composer’s original thoughts; on the contrary, it was seen as a way of keeping interest alive in historic repertoire for modern ears... Problems in performance practice have become more acute for modern performers, who are now accustomed to having to tackle in the course of their work a vast repertoire ranging over heterogeneous musical styles. Whereas for a performer in a particular period, immersed in performing practices that were “current” and almost universal, a score with few markings gave sufficient information for the way of interpreting it to be clearly “intuitable,” a modern interpreter requires explicit and much more exhaustive instructions... Universal libraries are overflowing with modern realisations, diligently carried out but unperformable in practice... Each of the critical editions in the *Ricordi* catalogue is conceived on the basis that it is a score for performance. To this end the critical editions of the mainstream opera repertoire draw on the advice of various scholars...and – crucially – of conductors, singers and instrumentalists...

5.2 An Analysis of *Rigoletto*

Four editions of Verdi’s *Rigoletto* were selected for analysis:

- *Chicago University Press* (“C.U.P.”);
- *Ricordi*;
- *Schirmer*; and
- *Boosey & Hawkes*.

¹ Date accessed: 30 August 2006.

Three contrasting excerpts from the opera will be examined:

- The first part of Act 1 scene v;
- Rigoletto's recitative and aria *Ah! Ella è qui dunque... Cortigiani* from Act II; and
- The storm scene with chorus and soloists from Act 3.

5.3 Act 1 Scene v, Excerpt: Giovanna, Gilda and the Duke

5.3.1 Analysis: bars 1-17

The opening section of Act 1 scene v (example 5.3.1) is an accompanied recitative sung by Giovanna and Gilda in which Gilda reveals her love for an unknown admirer. It begins with repeated semiquaver and quaver-note string patterns against a declaimed vocal line based on speech patterns. As the vocal lines become more melodic, the violin and viola textures broaden to sustained chords against a repeated crotchet unison bass line.

Example 5.3.1: bars 1-17, full score.

Allegro assai moderato ♩ = 88

Gilda
Gio-vanna, ho dei ri - morsi... Tac- qui che ur

Giovanna
E perchè mai?

Violini
p

Viola
p

Violoncello
p

Contrabass
p

Gil.
giov in ne seguiva al tem - pio

Gio.
Perchè ciò dir - gli? l'o - dia - te dunque co - te - sto giovin,

Viol.
p

Vla.
p

Vc.
p

Cb.
p

The image shows a musical score for two vocal parts, Gil and Gio, and a string ensemble consisting of Violins (Viol.), Violas (Vla.), Violoncellos (Vc.), and Contrabasses (Cb.). The score is written in 4/4 time and features a key signature of one sharp (F#). The vocal lines are in treble clef, while the instrumental parts are in bass clef. The lyrics for Gil are: "No,.. no, chè troppo è bel - lo e ___ spi ___ ra a - mo - re ...". The lyrics for Gio are: "vo - i?". The instrumental parts include various articulations and slurs, particularly in the string sections.

The various realisations of the first two bars of example 5.3.1 differ only in their use of articulation and instrumental indications. While the full score omits *staccato* markings on the quavers, they are indicated for every note in the *Ricordi* and *Schirmer* editions, omitted for the first note of the *Boosey & Hawkes* edition and included only for the semiquaver note group of the *C.U.P* edition (example 5.3.1a).

Example 5.3.1a: bars 1-2, *Schirmer*.

Allegro Assai moderato (♩=88)

G. Gv. *Gilda*
Gio - van - na,
Gio - van - na.

Piano *Strings p*

Both the *C.U.P* and *Schirmer* editions include the orchestration marking *Archi/strings* in bar 1. As the strings are not playing *pizzicato* and the tempo indication is not particularly fast (*Allegro assai moderato*), with the mood calm, there seems no reason to mark any of the notes in these two bars as *staccati*.

5.3.2 Analysis: bars 14-19

The second example leads from the end of the first section into the second section, an *Allegretto* in $\frac{3}{4}$ in which the clarinet melody is harmonised by *divisi* oboes, against *pizzicato* strings (see example 5.3.2 below). The mood is euphoric, as Gilda's thoughts turn to her secret admirer, here captured by the light orchestral texture.

Example 5.3.2: bars 14-19, full score.

Allegretto ♩ = 88

Oboe

Clarinet in D

Gil.

Gio.
E magna_ni_mo sem - bra e gran si - gno - - re.

Violin

Violin

Viola

Violoncello

Contrabass

The repeated bass notes of bars 14-17 are included in a single *legato* phrase in the full score, but in three of the editions, namely *Schirmer*, *Ricordi* (see example 5.3.2a below) and *Boosey & Hawkes*, this phrasing is omitted.

Example 5.3.2a: bars 14-19, *Ricordi*

Gio.

E ma - gna - ni - mo sem - bra e gran si -
And he seems so ro - man - tic so proud and

Piano

Allegretto (♩ = 88)

gno - - - re.
no - - - ble.

Allegretto (♩ = 88)

Pno.

To underscore the *legato* nature of the vocal phrase (“*E magnamino sembra e gran signore*”) it is important that the bass line be played as smoothly as possible. The *C.U.P.* edition (example 5.3.2b) includes the correct bass phrasing, but it omits the phrasing in the vocal line (which is included in the *Ricordi* edition).

Example 5.3.2b: bars 14-17, *C.U.P.*

Giovanna

E magna - ni - mo sem - bra e gran si - gno -
And I'm sure he is gen - 'rous, per haps he's no -

Piano

All four editions of bars 18-19 are notationally the same but differ in their dynamic, expressive and instrumental markings. The *Schirmer* (example 5.3.2c) and *C.U.P.* editions are commended on their inclusion of instrumental markings. A *pizzicato* indication above the left-hand chords should, however, be included, as in the full score, so that the pianist can effect a drier attack to these chords.

Example 5.3.2c: bars 14-19, *Schirmer*.

Gv.
G.

E ma - gna - ni - mo sem - bra... e gran si -
He ap pears to be - gen - rous And ver - y

Piano

Allegretto (♩ = 78)

gno - re.
lord - ly.

ob. & cl.

Pno.

The full score has a *piano* dynamic for these two bars, which we see only in the *Ricordi* and *C.U.P* editions (example 5.3.2d).

Example 5.3.2d: bars 18-19, *C.U.P*

Allegretto (♩ = 80)

re.
ly.

Allegretto (♩ = 80)
[ob, cl]

[p]

no.

The *Schirmer* edition omits the dynamic indication in bar 18 altogether, whereas the *Boosey & Hawkes* version marks bar 18 with a *pp* and *legg* (*leggero*, or lightly).

The other discrepancy is the metronome indication for this *Allegretto* section, which in the full score is $\text{♩} = 88$. The marking in the *C.U.P* edition, however, is $\text{♩} = 80$ and the critical notes of this edition explain that the earliest Italian printed vocal scores by *Ricordi* lack metronome marks at this time of publication. Although the first *Ricordi* printed orchestral score has a $\text{♩} = 88$ indication, this source, according to the editorial notes on the score, is highly unreliable and was introduced quite long after the opera was written, ca. 1890. The metronome marking in the *Schirmer* edition is $\text{♩} = 78$, the *Ricordi* edition is $\text{♩} = 88$ and the *Boosey & Hawkes* edition omits a metronome marking altogether.

The author's preference is to follow the *C.U.P* indication. It is submitted that the $\text{♩} = 88$ marking is on the fast side for music that should move at a gentle pace to match the mood. The $\text{♩} = 78$ marking of the *Schirmer* edition is a little slow and plodding.

5.3.3 Analysis: bars 38-44

The third example leads into an *Allegro vivo* in which the Duke (Gilda's mystery admirer) appears, rapturously swearing his love for Gilda (example 5.3.3).

The orchestration consists of an *ostinato* first violin pattern against *tremoli* in the other string sections, which build to a climax in bars 42 and 43 with a full woodwind, and brass component of repeated *fortissimo* semiquavers.

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Example 5.3.3: bars 38-44, full score.

Allegro vivo ♩ = 138

Fl.

Ott.

Ob.

Clar.
in Do

Fag.

in Fa
Corni

in Sib

Trbe
in Do

Trbni

Cimb.

Gil.

D.

Viol.

V-le

Vc.

Cb.

mo! T'a - mo, ri - pe - ti-lo si caro ac - cen - to, un pu-ro

schin - -

p

ff

The first violin *ostinato* string pattern is realised in two ways in the four editions: the *Ricordi*, *Boosey & Hawkes* and *Schirmer* (example 5.3.3a) editions all modify the pattern by replacing the repeated semiquavers with alternating lower auxiliary notes, whereas the *C.U.P* edition maintains the original pattern of the full score (example 5.3.3b).

Example 5.3.3a: bars 40-41, *Schirmer* (treble clef only).

Allegro vivo. (♩=138)

mo! T'a - mo, ri - pe - ti-lo si caro ac - cen - to, un pu - ro
you! Say it once more to me now that I found you, My love for

p *cresc.*

Example 5.3.3b: bars 40-41, *C.U.P* (treble clef only).

Allegro vivo (♩=138)

mo! T'a - mo, ri - pe - ti-lo si caro ac - cen - to, un pu - ro
you! Say it once more to me now that I found you, My love for

p

The repeated note groups of the *C.U.P* version are obviously more challenging to play at tempo than the other versions. If, however, the pianist adheres to the phrasing and *staccati* of the *ostinato* pattern (only realised in the *C.U.P* version), with a free wrist and light touch the result is more truthful to the orchestral version.

5.3.4 Analysis: bars 55-56

The following example marks a climax (in which the Duke exclaims that the two people who love one another are as a world united) with four *forte tutti* string chords.

Example 5.3.4: bars 55-56, full score.

D. s'a - - - ma - no son tut - to un

Viol. *f*

V-le *f*

Vc. *f*

Cb. *f*

These four accented *forte* chords are idiomatic for strings but will need to be broken on the piano, as they are mostly compound chords. Each could, however, be played with the lowest note as an *acciaccatura* to a strongly accented two-part chord of the other two notes, creating the illusion of a single accent. The fact that these chords are unbroken in the orchestral score signifies the importance of keeping them as unified as possible. In the *Schirmer* and *Boosey & Hawkes* editions they are realised as broken chords (example 5.3.4a), whereas in the *Ricordi* and *C.U.P* (example 5.3.4b) editions they are unbroken.

Example 5.3.4a: bars 55-56, *Schirmer*.

s'a - - - - - ma - no son tut - to un
hearts are for - ev - er u -

Example 5.3.4b: bars 55-56, *C.U.P.*

Gilda
Duca Duke
s'a - - - - - ma - no son tut - to un
hearts are for - ev - er u -

The indication to break these chords suggests a manner of playing them on the keyboard that is quite different to their orchestral effect. As they are realised in example 5.3.4a, they would better match harp or *tutti* string *pizzicati* chords. The author has arranged an alternative realisation that would best reflect the orchestral version (example 5.3.4c).

Example 5.3.4c: bars 55-56, author's version

Gilda

Duca
Duke

s'a - - - - - ma - no son tut - to un
hearts. are for - ev - er u -

5.3.5 Analysis: bars 63-66

We see another instance in the next example of an *ostinato* pattern of fast semiquavers in the first violins. There are sustained minim chords in the bassoons and an accompanying *Alberti* chordal texture in the other string parts (example 5.3.5).

The repeated semiquavers are particularly difficult to play with the fifth finger in the right hand, which is already stretched out due to the preceding arpeggios. It therefore makes sense to find an alternative arrangement: all four editions choose alternating octaves on the repeated note group (example 5.3.5a), which are easy to play, freeing up the hand for the slurred semiquaver pattern to follow.

Example 5.3.5a: bars 63-65, *Schirmer*.

D.

des - so!.. O - ra che ac cè - de - ne un fuo - co i -
leave you? Now, when the ec - sta - sy of love in -

All four editions realise the trills of the flute and violin in the soprano voice of bar 65. The *Boosey & Hawkes* edition (example 5.3.5b), however, includes lower octave crotchets in the alto voice (making the trills difficult to play with the hand stretched out) as well as the cello trill in the tenor voice against a crotchet bass line. Not only is this passage awkward to play, but some of the power of this climax is lost.

Example 5.3.5b: bars 65-66, *Boosey & Hawkes*.

D.

stesso!..
se - ver

The bass line of the *C.U.P.* version (example 5.3.5c), which is the same as the *Ricordi* and *Schirmer* editions, is a more playable and effective option than the *Boosey & Hawkes* version. It consists of octave *staccati* in the left hand, which provide the necessary weight and resonance for this *fortissimo* climax and give the effect of the brass parts. The bass octave notes in the *Schirmer* edition (example 5.3.5a above) are given a *staccato* articulation, an inaccurate realisation, as there are no such indications in the full score. The *C.U.P.* version of example 5.3.5, it is submitted, is the best.

Example 5.3.5c: bars 65-66, *C.U.P.*

D.

stesso!..
se - ver

ff

5.3.6 Analysis: bars 123-127

The final example selected from this scene is from the duet between Gilda and the Duke (example 5.3.6). The flute doubled by the clarinet (an octave below) shares the poignant melody line with the soprano. The textures of the violins and violas (which provide the harmonic support) are identical to the melodic lines of non-*legato leggerissimo* semiquavers of Gilda's vocal part. The timbres of the two groups are, however, quite different.

Example 5.3.6: bars 123-127, full score.

estremamente piano

Fl. *ppp*

Clar. I in Sib *estremamente piano*

Gil. *ppp* *sottovoce*

D. *f*

Viol. *pp* *leggerissimo*

V-le *pp* *leggerissimo*

Vc. *pp* *pizz.*

Cb. *pp* *pizz.*

me! Ah de'miei so - gni ah si son que - ste le vo-ci te - ne-re si ca - re a me!

te! A - dun - que a - mia- mo - ci, don - na ce - le

All four editions realise this passage in the same way, placing the harmonic texture of the strings in the right hand as repeated chords and the melodic line and the clarinet line in the tenor voice, against the bass string *pizzicati* quavers. Instrumental indications, in this instance, are very useful in helping the pianist with tone colour and touch. Only the *Schirmer* edition, however, includes instrumental markings at the start of the passage.

Example 5.3.6a: bar 123, *Schirmer*.

me! Ah de'miei so - gni ah si son que - ste le vo-ci te - ne - re si ca - re a me!
 earth! My se-cret long - ing, my youth-ful yearn ing my hopes and fan - ta - sies at last came true

te! A - dun - que a - mia - mo - ci, don - na ce - le
 earth If you be - long to me in love u - ni

ppp leggeriss.
 Cl. & Fl.

A different technical approach is needed to play non-*legato* notes for strings on the piano (flatter fingers with a less vertical approach to the keys) than non-*legato* clarinet notes (more direct contact with the key to produce a brighter sound). This is a seemingly straightforward passage, which can sound quite mundane unless the pianist is made aware of these tonal differences, either through his or her own research or through the advantage of instrumental indications in the score, as shown in the author's version contained in example 5.3.6b below.

Example 5.3.6b: bar 123, author's version.

Example 5.3.6b: bar 123, author's version.

The musical score is for bar 123, showing the author's version. It includes vocal parts for Gil. (soprano) and Duca/Duke (tenor), and piano accompaniment for strings, Cl. (clarinet), and pizz. (pizzicato). The lyrics are in Italian and English.

Gil. (soprano): *sottovoce*
 me! Ah de' miei so - gni ah si son que - ste le vo - ci te - ne - re si ca - re a me!
 mine! To words so ten - der, I must sur - ren - der, oh dream of hap - pi - ness, his heart is mine

Duca/Duke (tenor): *pp*
 te! A - dun que a - mia - mo - ci, don - na ce - le
 mine. When love calls ar - dent - ly, we must sur - ren

Piano accompaniment:
 strings: *pppp leggerissimo*
 Cl.: *pizz.*
 pizz.: *pizz.*

The results of the analysis of excerpt 5.3 show that the *C.U.P.* edition provides the best version of three of the examples, and three are provided by the author, who has added a more pianistically idiomatic arrangement of *sforzando* compound chords, as well as instrumental indications and articulation markings.

5.4 Cortiggiani, vil razza dannata

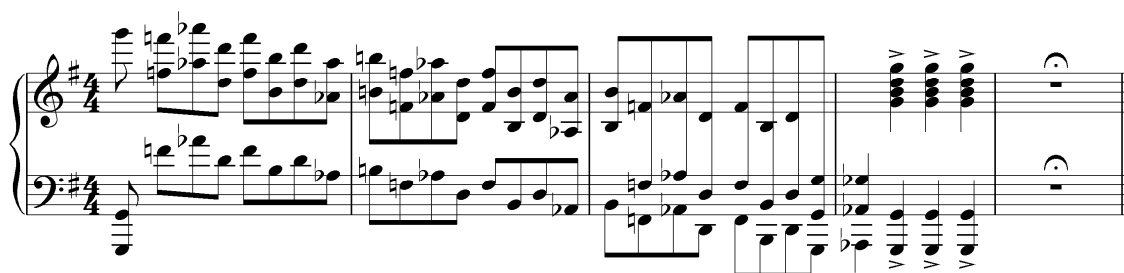
The second excerpt to be examined is the aria *Cortiggiani, vil razza dannata* from Act 2 scene ix. In the lead up to this aria Rigoletto realises that his daughter Gilda has been abducted by the Duke and is in his chambers. He tries to fight his way towards them, but is barred by the Courtiers (taking place in the orchestral link to the aria). The aria has three sections: the first is an *andante mosso agitato* in which Rigoletto, in an angry outburst, condemns the Courtiers for assisting the Duke in abducting his daughter; this leads to a *meno mosso* section in which he sobbingly asks Marullo where his daughter has been hidden; this is followed by a *cantabile* section where he pleads with the courtiers to be merciful and to return his daughter.

5.4.1 Analysis: bars 72-76

The analysis begins with the five-bar passage (example 5.4.1) leading up to the aria, which consists of *tutti tremolo* strings in unison and octaves, descending in a sequence of diminished fifths.

Three of the piano editions (*Ricordi*, *C.U.P* and *Schirmer*) realise bars 72-76 in quavers rather than in semiquaver *tremoli*, as in the full score. These three are all notationally identical (example 5.4.1a), with the right hand as octaves against single notes in the left hand (until bar 75). The *staccati* marked in the full score are fully realised only in the *Schirmer* and partly in the *Ricordi* editions.

Example 5.4.1a: bars 72-76, *C.U.P*.



Although the above example is playable at tempo, it lacks the brilliance and excitement of the *tremolo* semiquavers in the strings. The *Boosey & Hawkes* edition (example 5.4.1b) realises the semiquavers as broken octaves in the right hand against single-note quavers in the left.

Example 5.4.1b: bars 72-76, *Boosey & Hawkes*.

The above version is difficult to play accurately at tempo and one loses the sense of power and weight in this descending passage where only two notes are ever played simultaneously. An improved version by the author (example 5.4.1c) consists of alternating left-hand and right-hand octaves in semiquavers. In this version, towards the end of the pattern (bar 74), as the bass notes reach the extreme of their range, the right hand is modified to single notes against the bass note octaves in a higher register. This version conveys both brilliance and power, and is also relatively easy to play if the pianist has a reasonable hand stretch and a good octave technique.

Example 5.4.1c: bars 72-76, author's version.



For the pianist who lacks these attributes, the author's alternative version (example 5.4.1d) is a more playable option.

Example 5.4.1d, bars 72 – 76, author's alternative version.

5.4.2 Analysis: bars 77-78

The first two bars of the aria (example 5.4.2) begin a continuous sequence (for sixteen bars) of *ostinato* patterns in the strings of semiquaver groups.

Example 5.4.2: bars 77-78, full score.

Andante mosso agitato ♩ = 80

Rigoletto

Cor - ti - gia - ni, vil raz - za dan

Viol. *mf*

V-le *mf*

Vc. *mf*

Cb. *mf*

The mood is aggressive and agitated, and is generated by the slurs and *staccati* in the violins and lower string semiquavers. A momentum builds up through the repeated notes towards the first and third beats of the bar. All the editions are realised identically, except that the *Schirmer* edition and *C.U.P* edition (example 5.4.2a) include the necessary markings of *Strings/Archi*.

Example 5.4.2a: bars 77-78, *C.U.P.*

Andante mosso agitato (♩ = 80)

Rigoletto

Cor - ti - gia - ni, vil raz - za dan -
 Fil - thy rab - ble, dis - ho nored, de -

Andante mosso agitato (♩ = 80)

[Archi] *mf*

The only modification to the above example suggested by the author is the insertion of pedal markings on the second and fourth beats of both bars (to be lifted half way through the first and third beats respectively) to effect a greater build-up of sound towards the first and third beats. This is shown in the author's version (example 5.4.2b).

Example 5.4.2b: bars 77-78, author's version.

Andante mosso agitato (♩ = 80)

RIG.

Cor - ti - gia - ni, vil raz - za dan -
 Shame - less cour-tiers, cor - rupt ed and

Strings *mf*

Ped. 6 Ped. 6 Ped. Ped.

5.4.3 Analysis: bars 89-92

The following example (example 5.4.3) is a continuation of the string texture with woodwinds added as the phrase builds to a *forte* climax on the phrase “*nulla in terra piu l’uomo paventa se dei figli difende...*”

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Example 5.4.3: bars 89-92, full score.

Ob.

Clar.
in D \flat

Fag.

R.

nul - la in ter - ra piu' l'uo - mo pa -

Viol.

V-le

Vc.

Cb.

Ob.

Cl.

Bsn.

B.

ven - ta, se dei fi - gli di - fen - de l'o -

(si getta)

Vln.

Vln.

Vla.

Vc.

Cb.

Each edition notates the sustained semibreve and minim woodwind texture as quaver notes followed by quaver rests. Only the *Schirmer* edition (example 5.4.3a) includes instrumental indications with markings for clarinet, bassoon and oboe at their points of entry.

Example 5.4.3a: bars 89-92, *Schirmer*.

The musical score for Example 5.4.3a, bars 89-92, from the Schirmer edition, is presented in 4/4 time. The vocal line, written in the bass clef, includes the following lyrics in Italian and English:

Italian: nul - la in ter - ra of piu' l'uo - mo ing pa -
 English: For the sake of de - fend - ing my

The piano accompaniment is written in the grand staff (treble and bass clefs). The woodwind entries are marked with 'Cl. & Bsn.' and 'ob.'.

The second system of the score, starting at bar 90, includes the following lyrics:

Italian: ven - ta, se dei fi - gli di - fen - de l'o -
 English: daugh - ter There's no pow - er I will not de -

The piano accompaniment continues with the same texture, and the woodwind entries are marked with 'ob.'.

As is shown in the author's version in example 5.4.3 b below, the sustained effect of the woodwind texture is created by giving the harmony notes in the inner texture their full note values. Individual instrumental markings of the woodwind should also be added to bars 90 and 91.

Example 5.4.3b: bars 89-92, author's version.

nul - la in ter - ra piu l'uo - mo pa -
 you will fall by the hand of a

ven - ta, se dei fi - gli di - fen - de l'o -
 fa - ther, of a fa - ther de - fen - ding his

Cl.
 Bsn.
 Ob. 1
 Cl.

5.4.4 Analysis: bars 96-98

The next example (example 5.4.4) begins with a climactic *ff* diminished seventh chord in the winds and brass sections, against a drum roll in the timpani. The full string section plays in unison four sequences of the sextuplet semiquaver group (which formed part of the *ostinato* pattern earlier in the aria), followed by a continuous sequence of descending semiquaver sextuplets.

Example 5.4.4: bars 96-98, full score.

Fl.
Ott.
Ob.
Clar.
in Do
Fag.
Mib
Cmi
Lab
Trbe
Mib
Tbni.
Cimb.
Timp.
R.
Viol.
V-le
Vc.
Cb.

pri - 6 - te

ff

The musical score on page 137 is organized into three systems, each containing five staves. The key signature is B-flat major (two flats). The first system consists of five staves, all of which begin with a quarter rest followed by a quarter note, indicating a synchronized entry or a specific rhythmic pattern. The second system also consists of five staves, with the first staff containing a whole rest and the subsequent staves beginning with a quarter rest followed by a quarter note. The third system is more complex, featuring a variety of rhythmic patterns including eighth and sixteenth notes, as well as rests. A dynamic marking of *p* (piano) is present in the first staff of the third system. The score concludes with a double bar line at the end of the third system.

The diminished seventh *fortissimo* chord of the wind and brass on the first beat of bar 96 is important as it marks the peak of Rigoletto's frustration and anger, where he struggles against, and is repulsed by, the Courtiers in his efforts to open the door to the Duke's chambers. None of the piano editions includes this chord in their realisations, and they feature only the string texture. The *Schirmer* edition also incorrectly marks *tutti* next to the right hand in bar 96 (example 5.4.4a), suggesting that the full orchestra is playing the sextuplet pattern.

Example 5.4.4a: bar 96, *Schirmer*.

The musical score for bar 96 from the Schirmer edition of Rigoletto. It is in 4/4 time and B-flat major. The vocal line (Rigoletto) has the lyrics "pri - te!" and "sas - sins!". The piano accompaniment features a "Tutti" marked sextuplet in the right hand and a "f" marked sextuplet in the left hand. A large "University" watermark is visible across the piano part.

The string texture in bar 96 is important and cannot be excluded in the piano reduction; it is, however, possible to begin the repeated note octaves after the first beat, allowing time to play a full diminished chord (winds/brass) in both hands on the first beat. The pedal should be used on the first beat of bar 96 and released only on the first beat of bar 97, so that the chord is sustained above the string texture. The added sonority of the diminished chord (bar 96) makes it unnecessary to play double octaves for all the semiquavers and it is sufficient to play octaves only for the first of each group of sextuplets. These issues are addressed in the author's version (example 5.5.4b).

Example 5.5.4b: bars 96-97, author's version.

The musical score for bars 96-97 is presented in two systems. The first system, bar 96, is marked *ff* and *Ped.*. The right hand (treble clef) plays a series of sixteenth-note octaves, indicated by a '6' above the staff. The left hand (bass clef) plays a series of sixteenth-note single notes, also indicated by a '6' below the staff. The second system, bar 97, shows the continuation of the piece. The right hand plays single notes, and the left hand continues with single notes. The key signature is B-flat major (two flats), and the time signature is 4/4.

Bar 97 is realised in the *Schirmer*, *Ricordi* (example 5.5.4c) and *C.U.P* editions in the same way, as single notes in both hands, whilst the *Boosey & Hawkes* edition realises the first half of the bar in the right hand as octaves and thereafter reverting to single notes in both hands (example 5.5.4d). The octave leaps in the right hand of the *Boosey & Hawkes* version are awkward to play and the alternative version of the *Schirmer*, *Ricordi* and *C.U.P* editions is preferable.

Example 5.4.4c: bars 97-98, *Ricordi*.

97

R.

98

B.

p

Example 5.4.4d: bars 97-98, *Boosey & Hawkes*.

97

dim - - - - - in - -

98

uen - - - do. *p*

5.4.5 Analysis: bars 102-104

The following example marks the start of the second section of the aria, in which Rigoletto sobbingly appeals to Marullo to reveal to him where the Duke has hidden his daughter (example 5.4.5).

The first violins and violas (an octave lower) play a “sobbing” motif of descending triplet semiquaver and quaver slurred notes which run throughout this section until the last four bars, in which the quaver slurs give way to continuous semiquavers as the dramatic tension increases to a *forte* chord in bar 112. The second violins play an accompanying triplet figure on the second and fourth beats, while the celli and double basses provide the harmonic and rhythmic support with quaver notes on the first and third beats. The English horns and bassoons (an octave lower) play accented and lengthened crotchets on the off beats which not only suggest Rigoletto’s physical pain, but also his crippled gait.

Example 5.4.5: bars 103-104, full score.

Meno mosso $\text{♩} = 56$

Coringl. *lunga*

Fag. *lunga*

R. *pian - go.... Ma - rul - lo.... si - gno - re, tu ch'hai*

Viol. *pp*

V-le *pp*

Vc. *pp*

Cb. *pp*

It is very easy to realise all the instrumental textures in this passage, and all the piano editions are notationally identical, as seen in the *Ricordi* edition (example 5.4.5a).

Example 5.4.5a: bars 103-104, *Ricordi*

Meno mosso (♩ = 56)

Rig.

pian - go... Ma - rul - lo... si - gno - re, tu ch'hai
move you... Ma - rul - lo... Ma - rul - lo, you whose

Meno mosso (♩ = 56)

pp

The marking of the instrumentation, and specifically the bassoon/English horn entries, is of utmost importance as these textures should stand out from the other textures with their warm reed-like timbres. Only the *Schirmer* edition (example 5.4.5b) includes such an indication below the alto voice in bar 103. Here the semiquaver-accompanying pattern in the strings should be played with a less direct touch with flattened fingers on the keys, and the octave woodwind notes on the second beat should be played quite pointedly.

Example 5.4.5b: bar 103, *Schirmer*.

Meno mosso (♩ = 56)

Rig.

pian - go... Ma - rul - lo... si -
mer - cy. Ma - rul - lo, I

pp

Hn. & Bn.

The only improvement to the *Schirmer* version would be for the left hand to take over the last three notes of the lower octave in each semiquaver group, as well as the lower octave second beat, to avoid an uncomfortable stretch in the right hand (see author's version, example 5.4.5 c).

Example 5.4.5c: bar 103, author's version.

Meno mosso (♩ = 56)

Rig.

pian - go... Ma - rul - lo... si -
mer - cy. Ma - rul - lo, I

pp

[L.H.] Hn. & Bn.

5.4.6 Analysis: bars 114-115

The next phrase to be examined is the first few bars of the third section of the aria (example 5.4.6). The *cantabile* melody in the vocal line is harmonised at an interval of a sixth higher by a solo English horn; *pizzicati* violins, violas and double basses interrupt a continuous semiquaver solo cello line.

Example 5.4.6: bars 114-115, full score.

Meno mosso ♩ = 56
Solo

Cor ingl. *p*

R. *p*

gno - ri, per do - no, pie - ta - - te... al ve

Viol. *pizz.* *p*

V-le *pizz.* *p*

Vc. *pizz.* *p*

Uno Solo; gli altri coi Cb.

Cb. *pizz.* *p*

Again, there are no obvious difficulties in transcribing the above excerpt: the textures can all be included, are easily definable and they fall easily under the hand.

In the *C.U.P.* version (example 5.4.6a) the challenge for the pianist lies in how to realise effectively solo instrumental lines. The pianist should create more nuance and intensity when imitating a solo instrument than for a group by imbuing the phrase in question with a soloistic quality. The *pizzicato* string chords on the first and third beats of bars 114 and 115 may also be lightly broken to suggest the plucked timbre. Finally, the English horn solo melody should be in duet with the singer and played with a penetrating tone quality.

Example 5.4.6a: bars 114-115, *C.U.P.*

Rig.

gno - ri, per do - no, pie - ta - te...
mer - cy my lords I im - plore you

[C.I.]

The only suggestion made by the author to enhance the directions of the piano score would be to add instrumental indications (and specifically solo instrumental markings), as shown in example 5.4.6b below. The only instrumental indications in all four editions of these two bars are an incorrect oboe indication above the English horn entry in bar 114 of the *Schirmer* score, and a “C.I.”² marking in the same position in the *C.U.P* edition. *Pizzicato* indications should also be included.

²*Cor Inglese* (English horn).

Example 5.4.6b: bars 114-115, author's version.

R

gno - ri, per - do - no, pie - ta - te...
 lords, I im - plore you, have pit - y!

[C.I. solo]

pizz.

Vc solo

Cb, Vc
 pizz.

The author suggested improved versions of all the reductions of this aria, many of which added instrumental markings,³ playing techniques (*pizzicato*) to add tonal variety;⁴ pedal indications for sonority;⁵ alternative groupings of textures between the hands to enhance playability;⁶ and added harmony notes to increase sonority.⁷

³See example 5.4.3b.

⁴See example 5.4.6b.

⁵See example 5.4.2b.

⁶See example 5.4.5c.

⁷See example 5.4.4b.

5.5 Act 3 Storm Scene

The final extract from *Rigoletto* to be analysed is from the storm sequence with soloists and chorus in Act 3. Important elements which should be conveyed in a piano realisation of this scene are the following:

- rhythmic and textural clarity;
- the adaptation of string *tremoli* to patterns on the keyboard; and
- the contrasting timbres of wind and string instruments when playing the same passages.

5.5.1 Analysis: bars 330-332

The first example from this scene (example 5.5.1) begins with a *fortissimo tutti* chord in the woodwinds (an *appoggiatura* cluster of five notes precedes the flute, piccolo and oboe chords) and brass, against a bass drum entry (which marks the lightning strike), a *tutti* string *tremolo* and drum roll on the timpani. This is followed by Gilda's three knocks on Maddalena's door.

Example 5.5.1: bars 330-332, full score.

Fl.

Ott.

Ob.

Clar.
in La

Fag.

in Re

Corni
in La

Trbe
in Re

Trbni

Cimb.

Timp.

Gr.C.
Fulmine

Pioggia
e Lampi

G.
(Gilda picchia di nuovo)

M.
var.

S.
var.

Tenori var.

Coro Bassi

Viol.

V-le

Vc.

Cb.

ff

The *Ricordi* edition and *C.U.P* edition (example 5.5.1a) notate bar 330 in the same way, without the *appoggiatura* cluster, as a *tremolo* alternating a three-part diminished chord (notes of both oboes and second clarinet) with a single note in the right hand (bassoon up an octave) against octave quavers in the bass clef (cello and double bass).

Example 5.5.1a: bar 330, *C.U.P*.



The *Boosey & Hawkes* and *Schirmer* editions (example 5.5.1b) of bar 330 are identical and include a three-note *appoggiatura* before the first beat, reflecting the five-note *glissando* figure in the upper woodwinds.

Example 5.5.1b: bar 330, *Boosey & Hawkes* and *Schirmer*.



The effect of the woodwind *glissando* in example 5.5.1b is lost on the piano, which cannot effect as brilliant or as fast a sweep as the winds, especially when reduced to a three-note diminished triad. The downbeat *ff* chord is also severely weakened by breaking up the right-hand chord so that only the top note is sounded with the bass octaves. The *Ricordi* and *C.U.P* editions most effectively convey the thunder and lightning, with a right-hand chord against the bass octaves on the first beat.

The repeated quavers in the bass of these editions provide the necessary power, energy and rhythmic solidity to the texture. The semiquaver *tremolo* in the right hand is effective as at least a three-part chord is alternating with a single note, adding greater tonal support.

The three crucial knocks on the door by Gilda (resulting in Maddalena opening the door and Sparafucile stabbing her to death as she enters) occur in bar 331. These are notated in the full score as a *particell* of unpitched crotchet notes and rests above Gilda's vocal line (example 5.5.1: bar 331-332). Only the *C.U.P.* edition notates the knocks above Gilda's vocal line as a *particell* (example 5.5.1c).

Example 5.5.1c: bars 331-332, *C.U.P.*

picchia di nuovo
knocks again

Gil.

This is one of numerous instances where knocks are written into operatic scores and, as with non-pitched instrumental indications, the pianist should tap these on the lid of the piano to convey as accurate a sound as possible.

The other three piano editions, including *Ricordi* (example 5.5.1d), all notate a single note (B) on the third beat of bar 331, thus marking only the second knock. This example is unsatisfactory as a knock would be unpitched and there is no indication as to where the first and third knocks would fall. A mere stage direction (*Gilda knocks again*) does not suffice.

Example 5.5.1d: bars 330-331, *Ricordi*.

(Gilda knocks again.)

fff (fulmine, lampo e tuono)
(thunder and lightning)

In the author's view the *C.U.P* version is the most effective as it accurately transcribes the knocks as unpitched notes (in a *particell*) as they occur in the full score.

5.5.2 Analysis: bars 338-344

The next example (example 5.5.2) begins at the moment a lightning bolt crashes, Gilda enters and Sparafucile closes the door behind her, sealing her fate. This four-bar climax of the *fortissimo tutti* consists of *tremolo* lower strings and percussion, four sustained *divisi* chords in the bassoons and brass, and a *unison fortissimo* chromatic scale in the woodwinds and violins. This scale is preceded by a *ff glissando* which, while sounding highly effective on these instruments, cannot be as effectively realised for piano, especially as the pianist will need power to play the *fortissimo* chord following this scale.

Example 5.5.2: bars 338-344, full score.

Two of the piano editions, namely, *Schirmer* and *Boosey & Hawkes* (example 5.5.2a), realise a three-note arpeggiated version of the *glissando* scale preceding the downbeat, which does not deliver enough power.

Example 5.5.2a: bar 338, *Boosey & Hawkes*.

8va
ff
(scoppio di fulmine lampo e tuono.)
sf

The *Ricordi* and *C.U.P* (example 5.5.2b) editions omit the *glissando* and the right hand combines the first and second violin textures by alternating the higher octaves of the first violins with the lower octaves of the second violins as semiquaver *tremoli* (as in the *Schirmer* and *Boosey & Hawkes* versions).

Example 5.5.2b: bars 338 – 341, *C.U.P*.

ff
lampo
scoppio di fulmine
lightning
crash of lightning bolt

The stage direction at bar 338 is a “*crash of lightning bolt*” and above the part of the bass drum in the full score is the marking “*Fulmini continui.*” There are strong accents in the orchestral score to mark these “crashes,” which should be highlighted in the piano realisation. Only the *Ricordi* edition (see example 5.5.2c below) marks these, as *sforzandi* above the bass chords on the first beats of bars 338-341 (and similarly, throughout this scene).

Example 5.5.2c: bars 338-341, *Ricordi*.

The musical score for Example 5.5.2c, bars 338-341, from the Ricordi edition, is presented in two systems. The first system covers bars 338, 339, and 340, while the second system covers bar 341. The music is written for piano in 4/4 time. The right-hand part (treble clef) features a melodic line with various accidentals and dynamics. The left-hand part (bass clef) consists of repeated chords. The score includes dynamic markings such as *ff*, *sf*, and *sfz*. Above the first system, there is a stage direction in Italian: "(scoppio di fulmine, lampo e tuono)" and its English translation: "(violent thunder and lightning)".

The above accents are not called for in the full score, which is no doubt the reason they are omitted in the other editions. Rather than mark *sforzandi* where they do not exist in the full score, it is suggested that a *particell* for the bass drum be added to the main stave. The left-hand texture in all four editions consists of repeated chords in quavers.

The addition to the *C.U.P* edition of a *particell* to mark the bass drum entries, as well as a four-part right-hand chord on the first beat of bar 338 (to include the harmony notes of the brass), would, in the opinion of the author, result in the most effective reduction. This fusion is shown in the author’s version, example 5.5.3d below.

Example 5.5.2d: bars 338-341, author's version.

In bars 342 and 343 there are four accented syncopated chords in the woodwinds and brass against the bass drum on the first beats as well as the timpani and *macchina del tuono* on the stage. The violins and violas add to the agitated mood with semiquaver *tremolo* chords, while the bass strings from the second beat of bar 342 play repeated descending semiquaver patterns (see example 5.5.2, second part, above).

The three-note appoggiaturas preceding the flute/piccolo notes are easily playable in piano realisation. The three-part accentuated chords on the off beats also fall easily under the hand. All four editions, including the *C.U.P.* edition (example 5.5.2e), notate these two bars in the same way and differ only in their inclusion or exclusion of *sforzandi*.

Example 5.5.2e: bars 342-344, *C.U.P.*

The *Ricordi* edition (example 5.5.2f) places additional *sforzandi* (which are absent in the full score) on the first beats of bars 342 and 344. The *Schirmer* and *Boosey & Hawkes* editions add a further *sf* to the first beat of bar 343.

Example 5.5.2f: bars 342-344, *Ricordi*.

These *sforzandi* represent the bass drum entries, which clearly stand out within the orchestration. The *sforzandi*, as they are written in the above three editions, however, imply accents in the bass string line which do not exist in the full score. Again, a solution would be to continue with a *particell* for the bass drum throughout this scene. The question arises: how would one incorporate this additional unpitched texture into a performance? It is suggested that a sharp accent be given to each of the single upper bass notes that coincide with the bass drum attack. One may argue that the *Ricordi*, *Schirmer* and *Boosey & Hawkes* editions suggest the same thing without the complication of an extra stave. Greater clarity is, however, achieved by separating the textures, and any competent pianist should be able to incorporate the bass drum texture at sight in a realisation. These improvements are incorporated in the author's version (example 5.5.2g).

Example 5.5.2g: bars 342-344, author's version.

5.5.3 Analysis: bars 354-359

The following example features five clearly defined textures:

- an ascending scale motif leading to an accent at the half bar in the flutes, piccolos and violins;
- a dotted rhythm interjection at the half bar by the oboes, clarinets, horns and trombones;
- a sustained *legato* bass line in the bassoons, *cimbasso*⁸ and bass strings;
- a continuous *tremolo* in the violas, drum roll in the timpani, and wind machine; and
- the bass drum on the first beats.

⁸ A brass valve instrument having the pitch of a contrabass tuba.

Example 5.5.3: bars 354-359, full score.

Fl.

Ott.

Ob.

Clar.
in La

Fag.

in Re

Corni
in La

Trbe
in Re

Trbni

Cimb.

Timp.

Gr.C.

Lampi
e Tuono

Viol.

V-le

Vc.

Cb.

Fulmini continui

Fl.

Ott.

Ob.

Clar.
in La

Fag.

in Re
Corni
in La

Trbe
in Re

Trbni.

Cimb.

Timp.

Gr.C.

Lampi
e Tuono

Viol.

V-le

Vc.

Cb.

The musical score for page 160 is a complex orchestral arrangement. It features a variety of instruments, including woodwinds (Flute, Oboe, Clarinet in La, Bassoon), brass (Horns in Re and La, Trumpets in Re, Trombones), percussion (Cymbals, Timpani, Gong/Cymbal, Lightning and Thunder), and strings (Violins, Viola, Violoncello, Contrabass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of musical symbols, such as notes, rests, and dynamic markings, indicating a rich and varied musical texture. The instruments are arranged in a standard orchestral layout, with the woodwinds and brass in the upper staves and the strings and percussion in the lower staves. The score is a page from a larger musical work, as indicated by the page number 160 in the top right corner.

All four of the piano editions, including *Ricordi* (example 5.5.3a), are realised identically: the right hand has been given the ascending scale motif; the dotted rhythm interjections are written in the tenor voice; and the bass line melody played in octaves. The drum roll in the timpani, the viola *tremolo* and bass drum entries are not included.

Example 5.5.3a: bars 354-359, *Ricordi*.



The above reduction includes as much of the orchestral texture as is playable. Several improvements are, however, suggested:

- in order to distinguish more clearly the *legato* melody (in bars 355-359) in the bass from the double dotted chordal interjections by the winds and brass, two staves within a single stave should be notated;
- the bass chords on each first beat would be sustained continuously through to the quaver note octaves at the end of each bar;
- the woodwind/brass chords to be separated from the bass texture with stems plus rests on the first beat of each bar in the tenor voice;
- the woodwind/brass chords on the third beat of each bar should be notated in minims and given accents as in the full score;
- the instrumental indications should be included, especially to highlight the brass instruments, which are most prominent within the overall texture;

- the flute/violin octave minims on each third beat should also be given accents, as in the full score.

These improvements are incorporated in the author's version (example 5.5.3b).

Example 5.5.3b: bars 355-359, author's version.

5.5.4 Analysis: bars 362-372

The first two bars of the following example (example 5.5.4) consist of a descending chromatic scale pattern in the upper woodwinds and violins against a chordal accompaniment in the lower strings, brass and percussion. The next three bars see the thinning out of the overall texture. The last three bars, beginning at a *pianissimo*, return to the opening two-bar motif, now at a *piano*.

Fl.

Ott.

Ob.

Clar.
in La

Fag.

in Re
Corni

in La

Trbe
in Re

Trbni

Cimb.

Timp.

Gr.C.

Lampi
e Tuono

Viol.

V-le

Vc.

Cb.

The musical score is for page 164 and features a variety of orchestral instruments. The woodwinds (Flute, Oboe, Clarinet in La, Bassoon, and Horns in Re and La) and strings (Violin, Viola, Cello, and Double Bass) are active throughout the page. The brass section (Trumpets and Trombones) is mostly silent. The percussion section (Timpani, Cymbals, and Grand Cymbal) provides rhythmic support. The woodwinds and strings play complex, melodic lines, while the brass and percussion provide harmonic and rhythmic support.

Ob.

Clar.
in La

Fag.

in Re
Corni

in La

Trbe
in Re

Trbni

Cimb.

Timp.

Gr.C.

Lampi
e Tuono

Viol.

V-le

Vc.

Cb.

The musical score extract shows measures 362-363. The staves are arranged as follows:

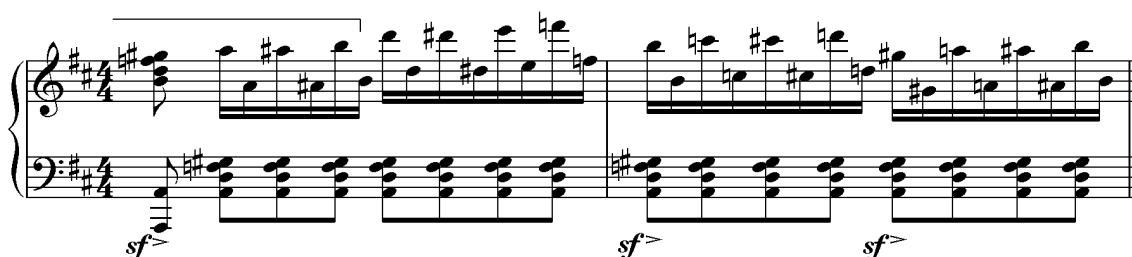
- Timp.**: Bass clef, one note in the third measure.
- Gr.C.**: Bass clef, one note in the third measure, marked *ppp*.
- Lampi e Tuono**: Bass clef, no notes.
- Viol.**: Treble clef, two staves. The upper staff has a tremolo pattern. The lower staff is silent.
- V-le**: Bass clef, chords in all three measures.
- Vc.**: Bass clef, chords in all three measures.
- Cb.**: Bass clef, chords in all three measures.

All four piano editions realise the above extract in the same way, with the only variation being the placement of accents. In bars 362-363 in the *C.U.P.* version (example 5.5.4a), the upper woodwind and violin pattern is realised in each edition as alternating octaves beginning on the upper note, in the right hand. This works well as the first and second violins parts are notated an octave apart and play a *tremolo* version of the woodwind part. This pattern is easy to play at tempo and a brilliant tone colour is effected. The left hand begins with an octave on A followed by repeated chords comprising the harmony notes of the bassoon and brass chords. The bass pedal is notated as repeated quavers. The bass drum entries at the half bar are reflected in the *Boosey & Hawkes* edition and *Schirmer* edition (example 5.5.4b) as *sforzandi* below the bass chords. The *C.U.P.* edition omits any accents (as there are none in the full score) and the *Ricordi* edition has a *sf* on the first beat of bar 362 and an accent above the bass chord on the third beat of that bar.

Example 5.5.4a: bars 362-363, *C.U.P.*



Example 5.5.4b: bars 362-363, *Schirmer*.



For the sake of maintaining clarity of textures and accuracy to the full score, accents and *sforzandi* applied to non-pitched instruments should not be included in a piano realisation of pitched instruments. Instead, these accents and textures, as in the case of the bass drum line, should be given their own staves or *particells*. Furthermore, to highlight the reduced scoring and to effect the *diminuendo*, instrumental markings should most definitely be included in example 5.5.4. In the author's improved version (example 5.5.4c), therefore, not only is the bass drum *particell* included, but also the following instrumental markings: in bar 362 a *tutti* indication; at bar 364, a marking for *solo first oboe* and *solo clarinet* to indicate a reduced instrumentation and dynamic at this point; and a *first violin* indication at bar 368 before the right hand chord on the second beat.

Example 5.5.4c: bars 362-372, author's version.

Bass drum:

solo Ob/Cl

(cessa il tuono, continuano lampi e pioggia)
(thunder ceases; lightning and rain continue.)

dim.

1st Vln

sempre dim.

The analysis of the third excerpt shows that the *C.U.P.* edition is the preferred version for two of the examples, while the author considers it necessary to offer improved versions of three of them. The two examples by *C.U.P.* that are the most effective are:

- example 5.5.1c, for adding a *particell* to notate the on-stage knocking;

- example 5.5.2e, in part for not adding articulations into the piano reduction that do not feature in the orchestral score (unlike the other three editions).

The examples improved upon by the author are:

- example 5.5.2h, which includes the unpitched bass drum entries on a *particell*, so conveying accurately the detail of the full score;
- example 5.5.3b, which adds an inner harmonic texture lacking in the other editions, as well as important instrumental indications to enhance the scope for colouring the reduction “orchestrally”;
- example 5.5.4c, which includes instrumental markings and a *particell* for the bass drum instead of pitched accents.

5.6 Conclusions

In comparing the four piano editions of *Rigoletto*, far fewer notational differences were found between them than were found in piano editions of *Le Nozze di Figaro*. In the analysis of the examples from three excerpts from *Rigoletto*, only five examples revealed notational differences among the four editions in their realisation. These were:

- examples 5.3.3 and 5.3.5;
- examples 5.4.1 and 5.4.4; and
- example 5.5.2.

An explanation for these fewer notational differences is that Verdi’s orchestral scores are written in such a way that they transcribe easily onto the keyboard. Another explanation might be that greater care was taken in the arrangement of the reductions of this opera. Cases where textures are less straightforward to arrange include repeated-note passages

which certain editions modify to make them more playable.⁹ In the same way, fast, virtuosic string passages are often modified or simplified in certain editions¹⁰ so that they fall more comfortably under the hand.

The main differences between editions relate to articulation and instrumental markings and it is submitted that far too little attention is given in general to these areas of realisation. The *C.U.P.* edition is an accurate realisation, and by far the most faithful realisation of the full score. In all the examples from this edition, not once was an articulation, instrumental or dynamic marking found that did not exist in the full score. The principal criticisms of this edition are that insufficient orchestral markings are provided¹¹ and that little use of *particells* is made.

The *Schirmer* edition, which frequently includes articulation markings that are not present in the full score,¹² does, however, provide the most detailed instrumental markings.¹³

The *Ricordi* edition is notationally similar to the *C.U.P.* edition, but excludes any instrumental indications,¹⁴ which limits considerably its usefulness as a research tool. In certain instances ambiguities are created through the use of markings such as *sforzandi* that do not exist in the full score in order to highlight distinctive instrumental textures.¹⁵ A far better solution would be to create an additional stave or *particell* for such textures that would not sufficiently stand out in the two-stave piano reduction without instrumental indications, but which would be prominent in the full score.¹⁶

The *Boosey & Hawkes* edition is the least successful, in the author's opinion. Not only is the calligraphy cramped and indistinct but also, as in their edition of *Le Nozze di Figaro*,

⁹ See example 5.3.3.

¹⁰ See examples 5.4.1 and 5.4.4.

¹¹ See example 5.4.6a compared with author's version, example 5.4.6b.

¹² See examples 5.3.4a and 5.3.5a; and 5.5.2g and 5.5.4b.

¹³ See examples 5.3.5a, 5.4.3a and 5.4.5b.

¹⁴ See example 5.4.5a.

¹⁵ See example 5.5.2c.

¹⁶ See examples 5.5.1 and 5.5.2.

the realisations are notey and frequently unplayable at tempo.¹⁷ There is also an absence of instrumental markings in this edition.

In this chapter a larger proportion of the author's own realisations of musical examples was introduced than in Chapter 4 (twelve out of sixteen in the present chapter). Details such as instrumental and articulation markings which were lacking in the published editions are now included in the author's versions.¹⁸ In addition, passages which are less easily transferable into a pianistic idiom such as string *glissandi*,¹⁹ accented *tutti* compound chords,²⁰ fast string *tremoli*²¹ and repeated notes are rearranged in the author's versions. The intention of these rearrangements was to convey these orchestral effects more imaginatively and dramatically, and also in a more pianistic idiom.

The author has also sought to clarify individual instrumental textures within the two staves so that visually a sense of the orchestral texture is achieved.²² These examples are in some ways more challenging to play, but each instrumental texture within a phrase is clearly defined and can be coloured accordingly.

Particells have also been added in two of the author's versions²³ to highlight important textures. Pianists may choose to realise these as they see fit. It should be noted that, even if they are not realised in performance, *particells* provide both the pianist and the singer with important information concerning the full score.

At this point, it is appropriate to repeat the first research question in the context of this opera: *Can the operatic piano reduction only ever be a mere "stopgap" or can it in fact function artistically on its own terms?*

¹⁷ See examples 5.5.1b and 5.5.3d.

¹⁸ See example 5.4.5c.

¹⁹ See example 5.5.1.

²⁰ See example 5.3.4.

²¹ See example 5.4.1.

²² See example 5.5.3b.

²³ See examples 5.5.2d and 5.5.4c.

Once again, it will be useful to refer to the criteria mentioned in section 1.4 of Chapter 1, by which the various editions were to be assessed. The following table shows the author's assessment of each of the editions as judged according to those criteria.

Edition/Criterion	<i>C.U.P.</i>	<i>Ricordi</i>	<i>Schirmer</i>	<i>Boosey & Hawkes</i>
Playability	Good	Good	Fair	Poor
Accuracy of realisation	Good	Fair	Fair	Poor
Clarity of textures	Fair	Fair	Fair	Poor
Sonority	Good	Good	Fair	Good
Successful compromise	Good	Fair	Fair	Fair
Fluidity/lyricism	Good	Good	Fair	Fair
Absence of notational, articulation and phrase inaccuracies	Good	Fair	Poor	Poor

It is obvious from the above table that the *C.U.P.* version is the best; had more attention been paid to the use of *particells* and instrumental indications, and had a more pianistic adaptation of certain orchestral techniques been employed, it would have come close to being an ideal version. The addition of the author's improvements would further enhance the quality of the piano reduction of *Rigoletto* as an art form. This clearly indicates that a piano reduction of this opera can indeed function on its own terms artistically.

We now turn to the second question: *Is it possible to determine a common set of principles or guidelines relating to the realisation and performance of piano reductions?*

The analysis of the various editions of *Rigoletto* indicates that it is indeed possible to distil a set of such principles relating to a representative opera by Verdi. These principles are as follows:

- It is essential there should be no discrepancies in articulation markings and metronome markings between the full score and piano editions, as was found to be the case in the four editions selected for analysis;
- With the expansion of the 19th-century operatic orchestration to include English horns, trombones, wider layers of percussion, and the diversification of instrumental techniques, the piano reduction has to reflect a greater range of dynamics and tone colour;²⁴
- To enhance the clarity and transparency of individual textures, orchestral detail²⁵ must be transcribed from the orchestral score to the piano reduction in order to colour one's playing accordingly;
- *Particell* use must become standard in notating non-pitched percussion or timpani, as well as on-stage effects such as "knocking", in the piano reduction in order to clarify these from the other instrumental textures;
- It is essential that the operatic pianist should be able to modify certain orchestral patterns that are not easily realisable into a pianistic idiom in such a way that they are comfortable to play and convey these patterns to the fullest effect;²⁶
- The expanded orchestrations of Verdi's operas, as reflected in *Rigoletto*, require the pianist to have a strong aural sense of the orchestral sound parameters and colours in order to simulate the richness and diversity of the full score convincingly;
- Finally, the vocal accompanist must be able to convey the rhythmic drive and dramatic intent of a Verdi opera through an incisive rhythmic sense and articulation and, in turn, the overall sweep of the vocal lines and orchestral score through excellent use of *legato*.

²⁴ A grasp of the technical means of realising these effects on the keyboard is necessary. These would include adding bass octaves for greater sonority of bass string textures; distinguishing between *legato*, *stentato*, *staccato* and *pizzicato* articulations; and the skilful use of pedal not only to add sonority in the build up of a *crescendo*, but to vary tonal colour.

²⁵ Such as instrumental indications, techniques and effects as well as *tutti* or *solo* indications.

²⁶ These include *fortissimo* rhythmical string *tremoli*, sweeping *tutti glissandi*, and rapid *ostinato* string accompaniment passages, all highly characteristic of the operas of Verdi.

The application of all of these principles leads to a performance which is informed by an accompanist's ability to establish his or her reading as one that stands on its own terms rather than being a mere stopgap.

Chapter 6

Richard Strauss's *Der Rosenkavalier*: A Critical Analysis and Comparison of Editions

6.1 Introduction

Richard Strauss's *Der Rosenkavalier* was premiered in 1911 and is considered to be one of the last examples of Grand Opera. The scoring is for woodwinds, brass, strings and a wide range of percussion. A stage orchestra is added in Act 3. The complexities of such a vast orchestration and the resultant range of tonal colours and timbres, as well as the unique qualities of Strauss's compositional style, lead to enormous challenges for transcription.

6.2 Analysing *Der Rosenkavalier*

There are two widely recognised piano editions:

- *Adolph Fürstner (Editeur de Musique, W Berlin-Paris)*, arranged by Otto Singer; and
- *Boosey & Hawkes*, arranged by Carl Besl.

The complexities of the arrangement and layout of the instrumental textures of each edition vary significantly from those of the other.

Three excerpts have been chosen for analysis:

- Part of the opening scene in Act 1;
- The *Presentation of the Rose* scene in Act 2; and
- The orchestral introduction of Act 3 (from the Curtain).

6.3 Marschallin and Octavian Act 1, opening scene duet

In the first excerpt there is a passionate interplay between the Marschallin and Octavian (who spent the night together), which develops into a more playful exchange as day breaks. In this scene Octavian seeks to conceal himself as a young boy and ceremoniously enters to serve the Marschallin's breakfast before departing.

6.3.1 Analysis: fig. 27 – fig. 28 bar 2

The first phrase, scored for full orchestra, consists of a melodic line shared between the flutes, English horn, clarinets, violins and celli. Two oboes, *bassetto*, three bassoons and four horns provide a sustained harmonic accompaniment, while the *divisi* violas play a syncopated chordal texture over a sustained pedal in the double basses. At fig. 28, as the overall texture is reduced to *pianissimo* sustained chords, the first oboe introduces a triplet quaver motif (bird call). At bar 2 of fig. 28 the first flute is given a two-bar “cuckoo” motif of alternating thirds against which the oboe repeats its birdcall, while the first clarinet has an intricate counter-melody or bird call.

Example 6.3.1: fig. 27– fig. 28 bar 2, full score.

Etwas flüssiger (♩=104) poco più mosso

Fig. 27

Fls. *mf espress.*

Fl.

Ob.

C. A. *mf espress.*

E♭ Cl.

Cl.

B. Hn.

Bsn. *p*

Cbsn. *p*

Hns. *pp*

Perc. *pp*

Etwas flüssiger (♩=104) poco più mosso

Fig. 28

Fls. *mf espress.*

Fl. *mf espress.*

Vln. I *mf espress.*

Vln. II *mf espress. geteilt*

Vla. *mf*

Vc. *mf espress.*

Db. *mf*

Fig. 28

Fls. *p*

Ob. *pp*

C. A. *p*

Cl.

Bsn. *p*

Hns.

Perc. *pp*

Vln. I *geteilt*

Vln. II *dim.*

Vla. *dim.*

Vc. *flageolet dim.*

Db. *pp*

geteilt flageolet

cresc.

cresc.

cresc.

The rapturous phrase at fig. 27 is realised almost identically in both the *Boosey & Hawkes* and *Fürstner* (example 6.3.1a) editions, with the melody and harmony of the wind/brass in the right hand and the syncopated viola texture in the tenor part above the bass pedal. The only difference between the two is that the *Boosey & Hawkes* edition omits the lower octave in bar 3 of fig. 27 (half bar); this omission is unnecessary and robs the music of its rich texture.

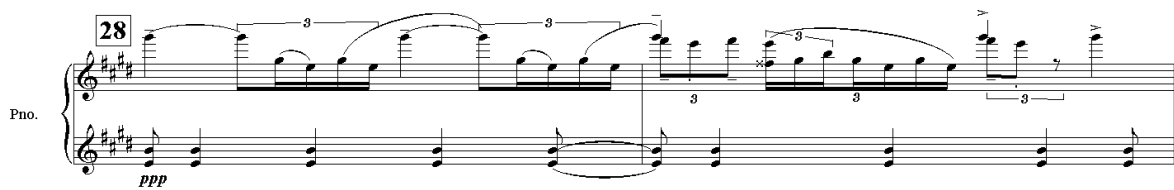
Example 6.3.1a: fig. 27 bars 1-6, *Fürstner*.

Instrumental indications should be added to the above example so that a pianist viewing these can colour each texture accordingly. The woodwind and brass right-hand chords require a melodic emphasis in order to effect a “singing” *legato* line, whereas the syncopated chordal texture should accompany the melody as smoothly as possible.

At fig. 28 the second birdcall (oboe) is realised in the *Boosey & Hawkes* edition as a *particell* above the treble stave (example 6.3.1b), whereas it is partially integrated into the treble stave in the *Fürstner* edition (example 6.3.1c).

Example 6.3.1b: fig. 28 bars 1-2, *Boosey & Hawkes*.

Example 6.3.1c: fig. 28 bars 1-2, *Fürstner*.



The *Boosey & Hawkes* version is easier to read. The *Fürstner* version, on the other hand, is not only cumbersome to read and play, but also omits part of the oboe line to accommodate the flute line. The only addition which the author suggests could be made to the *Boosey & Hawkes* edition is the inclusion of instrumental indications.

6.3.2 Analysis: fig. 28 bar 2 – fig. 30

The clarinets, basset horn, bassoons, horn and violas in example 6.3.2 below lead with a demisemiquaver surge to a *sforzando* at the third bar of fig. 28, which has trills in the second flute, second oboe and second violins, and high harmonics in the celli and in the upper *divisi* first violins. The birdcalls in the fourth bar of fig. 28 are now extended and played in *stretto* (in the clarinets) against trills in the flutes and oboe. In bar 5 the demisemiquaver motif at the start of this example returns. The lower *divisi* first violin syncopated accompanying texture becomes gradually more insistent as the upper *divisi* first violins join in, building to a climax at fig. 29.

16

Fls.

Fl.

Ob.

C. A.

E♭ Cl.

Cl.

B. Hn.

Bsn.

Hns.

S.

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Db.

30

30

was ist der Tag!

Da ha-ben dich al - le!

Fin - ster soll sein!

(II dampfen weg)

(dampfen weg)

pizz

ff

pizz

ff

pizz

ff

(Doppelgriffe)

(Doppelgriffe)

arco

The restlessness of the orchestral textures not only reflects the breaking of a new day, but also Octavian's youthful zeal and petulance as he exclaims "*Warum ist Tag?*" and "*Ich will nicht den Tag!*" On the last beat of bar 1 at fig. 29, the violas and celli enter with an expressive soaring phrase against which a new birdcall enters in the clarinet. The piccolo and oboe continue this call at bar 4 of fig. 29 and at fig. 30, augmenting the rhythm and extending the intervals to major sevenths. The clarinet re-enters with the birdcall at fig. 30 against a *pizzicato* chord in the violins, a *fortissimo tremolo* and a sustained diminished chord in the violas/celli and lower woodwinds respectively, climaxing in typical Strauss cacophony at the end of this eight-bar phrase. Octavian's mood darkens as he bemoans the break of day, when all men may view and admire the Marschallin's beauty: "*Finster soll sein!*" (May it be dark!)

There are two challenges in realising example 6.3.2:

- with its multiple layered orchestration, the principal melodic lines have to be extracted so that an overall clarity of textures is achieved;
- in order to avoid ambiguity, the frequent overlapping of instrumental lines should be notated in their entirety.

The two piano editions differ in their realisations of the above example on one account, namely, the use of a *particell* for three of the woodwind entries in *Boosey & Hawkes* (example 6.3.2a), and *Fürstner's* (example 6.3.2b) inclusion of these entries, where possible, within the main treble stave.

Example 6.3.2a: fig. 28 bar 2 – fig. 30, *Boosey & Hawkes*.

The musical score for Example 6.3.2a consists of two systems, labeled 29 and 30. Each system has an Octavian part and a Piano (Pno.) part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/mood is marked 'poco piu animato'. The lyrics are: 'Wa-rum ist Tag? Ich will nicht den Tag! Fur' for figure 29, and 'was ist der Tag! Da ha-ben dich al-le! Fin-ster soll sein!' for figure 30. The score is characterized by dense, overlapping textures, with woodwind entries in *particells* (indicated by dashed lines and repeat signs) that stand out from the main piano accompaniment. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

The three woodwind entries which the *Boosey & Hawkes* edition realises in *particells* (the first oboe birdcall before fig. 29, the piccolo figure that follows at bars 1-2 of fig. 29 and the second clarinet figure at fig. 30) have been well chosen: they all stand out prominently within the overall texture. Whilst it may not be possible to play these *particell* entries with the material on the main staves, the pianist has a clear view of the layout of these textures, an option to play them, and a richer understanding of the full score.

Example 6.3.2b: fig. 28 bar 2 – fig. 30, *Fürstner*.

The musical score is presented in three systems, each featuring an Octavian staff and a Piano (Pno.) staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

- System 1:** The Octavian staff begins with the tempo marking *poco piu animato*. The vocal line includes the lyrics "Wa-rum ist Tag? Ich will nicht den Tag!". The piano accompaniment features a complex, syncopated texture with triplets and dynamic markings *f* and *p*.
- System 2:** The Octavian staff continues with the lyrics "Für was ist der Tag? Da ha-ben dich al-le!". The piano accompaniment includes a mezzo-forte (*mf*) section and a fortissimo (*f*) section, with a dynamic shift marked *sfz*.
- System 3:** The Octavian staff shows the final vocal phrase "Fin-ster soll sein!". The piano accompaniment concludes with a fortissimo (*f*) section.

Bar numbers 29 and 30 are indicated at the start of the second and third systems, respectively.

The shortcoming of the *Fürstner* edition, which seeks to incorporate all of the woodwind entries onto the main staff, is that individual textures are not clearly defined. This is seen at bar 5 of fig. 28, where the clarinet and oboe lines are presented as one texture. The syncopated chordal texture of the *divisi* violins in the full score at fig. 29, which provides rhythmic and harmonic cohesion to the phrase as well as a cue for the singer, is omitted from the *Fürstner* edition. In the latter the texture becomes static, with only the last two notes of the oboe birdcall at the start of the bar and the pick-up to the piccolo entry at the end of the bar included in the reduction. This bar is rhythmically complex and, without the chordal subdivisions of the violin texture, any singer would have difficulty hearing her cue.

It makes far more sense, therefore, to realise these woodwind entries of the oboe and piccolo as *particells* (as in the *Boosey & Hawkes* edition) and rather include the violin syncopated texture, which is harmonically and rhythmically of greater importance than the woodwind textures.

The compression of too many textures onto one stave has a further drawback: certain lines cannot be realised in their entirety, which creates a misleading impression of what exists in the full score. This is clearly the case at bars 1-2 of fig. 29 in the *Fürstner* edition: the piccolo entry is interrupted on the second beat of bar 2 by the clarinet motif, now modified to start on the second rather than the first beat. In the author's view, the clarinet motif is more important than the piccolo entry and therefore it should be fully realised on the main stave (as in the *Boosey & Hawkes* edition) with the piccolo entry as a *particell*.

Example 6.3.2b presents another instance where entries are cut off and not realised in their entirety. At fig. 30 the first half of the clarinet entry is omitted to accommodate the piccolo and oboe lines in the treble. The second half of the clarinet line then appears after the third beat of the bar at fig. 30. It would have been preferable to omit the second half of the clarinet line entirely, so that the flute/oboe texture could stand out clearly, or even better, to include the clarinet line as a *particell*, as in the *Boosey & Hawkes* edition.

The adjustments which need to be made to the *Boosey & Hawkes* version of the example 6.3.2 would be to:

- add instrumental indications to the *particell* lines and to important textures on the main stave;
- add *sforzando* markings to the horn/woodwind demisemiquaver motifs at fig. 28 bar 3, at fig. 29, and at fig. 29 bar 3; and
- add a *fortissimo* marking to match the full score at fig. 30.

These are shown in the author's version (example 6.3.2c).

Example 6.3.2c: fig. 28 bar 2 – fig. 30, author's version.

The musical score is for a scene from Wagner's *Die Meistersinger von Nürnberg*. It features the following elements:

- Tempo:** *poco piu animato*
- Octavian (Soprano):**
 - Fig. 28 bar 2: Wa - rum ist Tag?
 - Fig. 29: Ich will nicht den Tag!
 - Fig. 30: Fur
- Piano (Pno.):**
 - Fig. 28 bar 2: *WW/Hrn/Vla* (Woodwinds/Horns/Viola), *f* (forte), *sfz* (sforzando)
 - Fig. 29: *p* (piano), *sfz* (sforzando)
 - Fig. 30: *WW/Hrn* (Woodwinds/Horns), *f* (forte), *sfz* (sforzando), *Vla/Vlc* (Viola/Violoncello)
- Other Instruments:**
 - Ob. (Oboe):** Fig. 29, *f* (forte)
 - Fl. (Flute):** Fig. 30, *f* (forte)
 - Viol. (Violin):** Fig. 30, *f* (forte), *ff* (fortissimo)

6.3.3 Analysis: fig. 33 - fig. 34

Example 6.3.3 below begins with a young pageboy arriving to serve the Marschallin her breakfast. The tinkling of a bell is heard at first from afar, then gradually closer. Recurring patterns of descending chromatic semiquaver triplets in the first and second violins at fig. 33 suggest Octavian furiously darting around the room in order to conceal himself and his belongings. The alternating *staccato* sixths and single notes in the flutes and oboe at bars 1-2 of fig. 33 suggest the Marschallin's laughter. The string's *pizzicato* chords in bars 3-4 of fig. 33 imitate these, and the lower woodwinds, strings and muted horns provide sustained harmonic support throughout these four bars.

Example 6.3.3: fig. 33 bars 1-8, full score.

5

20 **33**

Fls *pp* *pp* *pp* *p*

Fl *Picc.* *pp*

Ob *L.* *pp* *II.* *L.* *p* *pp*

C. A.

Cl *pp* *p* *p* *pp*

B. Hn *pp* *p*

Bsn *L.* *pp* *L.* *pp*

Cbn *pp* *p*

Hns *pp* *p*

Tpts *L.* *p*

Tbn *III.* *p*

Perc *Triangle* *pp* *Schelle* *pp*

S *Marshallin*
Schatz Horch! Still, pass' auf

A *Octavien*
Ich will nicht

Vin I *arco* *pp* *geteilt* *p* *geteilt* *p*

Vin II *arco* *pp* *geteilt pizz.* *p* *geteilt pizz.* *p*

Vla *alle geteilt* *pp* *arco* *p* *geteilt pizz.* *p*

Vc *pp* *p*

Db *pp* *p*

The difficulties in transcribing example 6.3.3 lie in realising an overall texture that is not only extremely busy, light and transparent, but which also includes rapid parallel sixth string passages and leaping chords which may be challenging to play.

The *Boosey & Hawkes* edition (example 6.3.3a) is sparsely arranged: the second violin line of the semiquaver triplet figures and many of the notes of the *pizzicato* string chords are omitted. The lower octave bass note in bars 1-2 is also omitted; its retention would have lent greater resonance to the texture and would have reflected the double bass voice.

Example 6.3.3a: fig. 33 bars 1-4, *Boosey & Hawkes*.

The realisation of these bars in the *Fürstner* edition (example 6.3.3b), in which the first of each semiquaver triplet group is a sixth dyad, is preferred. It would be impossible to play the entire first and second violin parts as parallel sixths in the right hand, but including the first note of each group adds some necessary harmonic support and textural richness and is playable at tempo. Furthermore, the filling out of the chordal texture in the right hand of bars 3-4 to three-note chords (an exact realisation of the first violin part) is playable at tempo, and maintains a more consistent texture than that of the *Boosey & Hawkes* edition. In addition, the left-hand octave in the *Fürstner* edition creates a richer texture.

Example 6.3.3b: fig. 33 bars 1-4, *Fürstner*.

In the second part of this example, bars 5-8 of fig 33, we see another instance of oversimplification in the *Boosey & Hawkes* edition (example 6.3.3c, bars 5-6), where the lower harmonies in the clarinet texture and violin *pizzicato* chords are absent, whereas they are included in the *Fürstner* edition (example 6.3.3d).

Example 6.3.3c: fig. 33 bars 5-8, *Boosey & Hawkes*.

Musical score for Example 6.3.3c, fig. 33 bars 5-8, *Boosey & Hawkes* edition. The score is in 2/4 time and features three staves: Marsch. (March), Oct. (Octave), and Pno. (Piano). The lyrics are 'Ich will nicht. Still, pass 'auf'. The piano part includes a pizzicato chord in the right hand and a sustained bass line in the left hand.

Example 6.3.3d: fig. 33 bars 5-8, *Fürstner*.

Musical score for Example 6.3.3d, fig. 33 bars 5-8, *Fürstner* edition. The score is in 2/4 time and features three staves: Marshallin (Marshall), Octavian (Octave), and Pno. (Piano). The lyrics are 'Ich will nicht. Still, pass 'auf'. The piano part includes a pizzicato chord in the right hand and a sustained bass line in the left hand.

The issue of playability versus oversimplification is an important one. Much depends on the competence of the pianist: a complicated arrangement may sound laboured in the hands of an average pianist, yet colourful and richly textured in the hands of a competent one. In this case a competent pianist should have no difficulty playing the *Fürstner* version with the requisite lightness of touch and it is therefore the preferred version.

6.3.4 Analysis: fig. 38 – fig. 39 bar 3

The challenge presented in example 6.3.4 below is to maintain the overall lightness and rhythmic clarity from a dense orchestration, which includes repeated semiquaver

chordal passages at a *pianissimo* dynamic and an intricate semiquaver string passage. The rhythmic strength of the brass should also not be lost.

The first four bars consist of a light *staccato* repeated semiquaver motif in the horns and woodwinds against a *pizzicato* string bass and snare drum interjections.

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Example 6.3. 4: fig. 38 – fig. 39 bar 3, full score.

The musical score is for a full orchestra and voices, spanning measures 38 and 39. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes the following parts:

- Fls. (Flutes):** Measure 38 is silent. Measure 39 begins with a *p* (piano) dynamic, followed by a *f* (forte) dynamic.
- Fl. (Flute):** Measure 38 is silent. Measure 39 begins with a *Picc.* (Piccolo) part at *p* dynamic.
- Ob. (Oboe):** Measure 38 begins with *I. pp* (first oboe, pianissimo). Measure 39 begins with *Ob. III.* (third oboe) at *p* dynamic.
- C. A. (Clarinet in A):** Measure 38 is silent. Measure 39 begins with *p* dynamic.
- Cl. (Clarinet):** Measure 38 begins with *pp* dynamic. Measure 39 begins with *pp* dynamic.
- Bsn. (Bassoon):** Measure 38 begins with *I. p* (first bassoon, piano). Measure 39 begins with *I. mf* (first bassoon, mezzo-forte).
- Hns. (Horn):** Measure 38 begins with *p* dynamic. Measure 39 begins with *mf* dynamic.
- Tpts. (Trumpet):** Measure 38 is silent. Measure 39 begins with *I. mf* (first trumpet, mezzo-forte).
- Timp. (Timpani):** Measure 38 is silent. Measure 39 begins with *mf* dynamic.
- Perc. (Percussion):** Measure 38 includes *Kleine Trommel* (small drum) at *pp* dynamic. Measure 39 includes *Tambouline* at *p* dynamic.
- Glock. (Glockenspiel):** Measure 38 is silent. Measure 39 begins with *p* dynamic.
- S. (Soprano):** Measure 38 is silent. Measure 39 begins with *Marshallin-3* and the lyrics "Schmeiß doch sench De hinter Bett!"
- A. (Alto):** Measure 38 is silent. Measure 39 is silent.
- Vln. I (Violin I):** Measure 38 is silent. Measure 39 begins with *f* dynamic.
- Vln. II (Violin II):** Measure 38 is silent. Measure 39 begins with *geteilt* (divided) and *f* dynamic.
- Vla. (Viola):** Measure 38 begins with *p* dynamic. Measure 39 begins with *f* dynamic.
- Vc. (Violoncello):** Measure 38 begins with *pizz.* (pizzicato) at *p* dynamic. Measure 39 begins with *arco* (arco) at *mf* dynamic.
- Db. (Double Bass):** Measure 38 is silent. Measure 39 begins with *arco* at *mf* dynamic.

The *Fürstner* edition (example 6.3.4a) realises the *pianissimo* semiquaver *staccato* chordal texture of the oboe, clarinet and bassoon as they are written, whereas the *Boosey & Hawkes* edition (example 6.3.4b) transcribes these as single notes.

Example 6.3.4a: fig. 38 bars 1-4, *Fürstner*.



Example 6.3.4b: fig 38 bars 1-4, *Boosey & Hawkes*.



The *Fürstner* version, although technically more difficult, is more faithful to the orchestral score. The *Boosey & Hawkes* edition, on the other hand, sounds quite different to the orchestral version and does not punctuate the rhythm as strongly as it appears in the full score.

Turning to the next three bars¹ (upbeat to bars 1-3 of fig. 39), we find a number of contrasting instrumental entries, some more important than others, which, if identified in the score, will lend greater clarity to the piano arrangement. These include:

- *staccato* interjections in the flute/oboe and piccolo/clarinet;
- an important arpeggiated trumpet call at the half bar of fig. 39;
- a bassoon/horn /trombone entry in bar 2; and
- a *mezzoforte* semiquaver descending passage in the violin/violas, which is reinforced by the bass strings.

¹ Here, the *Marschallin* suddenly sees Octavian's sword lying in full public view on her bed, and orders him to hide it.

The *Fürstner* edition (example 6.3.4c) differs from *Boosey & Hawkes* (example 6.3.4d) in its inclusion of the string semiquaver passage (last beat of bars 1 - 3). The trumpet and horn motifs are lost in the overall texture, here dominated by the semiquaver passage, which has far less prominence in the orchestral score. This string passage (in the *Fürstner* version) is awkward to play, especially when combined with the brass texture.

Example 6.3.4c: fig. 39 bars 1-3, *Fürstner*.

Marsch.

Schmeiss Er - doch sei-nen De-gen hin-ter's Bett!

p *f* *mf* *f*

2nd *

The *Boosey & Hawkes* edition, which omits the semiquaver passage, has far more rhythmic strength and textural clarity. The trumpet call on the third beat of bar 1 has more prominence: it stands in isolation in the left-hand stave, as does the bassoon/horn/trumpet entry in the right hand of the following bar. Here, the singer has a rhythmically complex line to deliver and needs to listen to the brass motif for a clear indication of the beat; the semiquaver textures in the *Fürstner* edition would be distracting.

Example 6.3.4d: fig. 39 bars 1-3, *Boosey & Hawkes*.

Soprano

Schmeiss Er-doch sei-nen De-gen hin-ter's Bett!

p *f* *mf* *f*

Several adjustments can, however, be made to the *Boosey & Hawkes* edition, such as marking in the trumpet and horn entries, and the string semiquaver passage added as a *particell* rather than in the main stave. These improvements are included in the author's version (example 6.3.4e).

Example 6.3.4e: fig. 39 bars 1-3, author's version.

The musical score for Example 6.3.4e, fig. 39 bars 1-3, is written in G major (one sharp) and 3/4 time. It consists of three staves: Violin 1 (Vln 1), a vocal line, and a piano accompaniment. The vocal line has the lyrics "Schmeiss Er - doch sei-nen De-gen hin-ter's Bett!". The piano accompaniment includes dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), as well as markings for *Tr.* (trill) and *Hrns* (horns). The score shows a complex interplay of textures between the violin, voice, and piano.

6.3.5 Analysis: fig. 44 bars 1-7

In the following example (6.3.5) the young pageboy exits the room and Octavian reappears from behind the screen. The Marschallin gently chides him for his reckless behaviour in leaving his sword lying in her room.

The overall difficulty presented here is how to highlight effectively the contrasting string, brass and woodwind textures, which follow in such quick succession, in a realisation that is playable and readable. Contrast is generated through weaving semiquaver passages in the oboes and clarinet (reflecting the playfulness of the couple's rapport) and the abrupt semiquaver interjections with a leap of a seventh (reflecting the Marschallin's scolding of Octavian). The arpeggiated *staccato* interjections in the horns (and later in the oboes, first violins and bass clarinet) also mark the Marschallin's stamp of authority and regal manner.

Example 6.3.5: fig. 44 bars 1-7, full score.

The musical score for Example 6.3.5, fig. 44 bars 1-7, full score, is presented in a standard orchestral format. The score is in 3/4 time and key of D major. It features a full orchestral ensemble including Flutes (Fls.), Flute (Fl.), Oboes (Ob.), Bassoons (Bsn.), Clarinets (Cl.), Bass Clarinet (Cb. Cl.), Horns (Hns.), Percussion (Perc.), Strings (Vln. I, Vln. II, Vla., Vcl., Db.), and a Soloist (S.). The score includes dynamic markings such as *mf*, *f*, *p*, *pp*, and *fortissimo* (*ff*). The Soloist part includes the lyrics: "Er Kat-zen-kopf Er un- vor-sich-ti-ger! Lasst man in ei-ner Dame Schlaf-zim-mer sei-nen De-gen he-num lie-gen?". The score is marked with a box containing the number 44 at the beginning of the first staff.

Both piano editions realise the oboes' semiquaver passages in their entirety in the treble clef against the *arco* string chords in the bass. Only the *Fürstner* edition (example 6.3.5a), however, includes the *staccato* markings articulating the horn entry on the fourth beat of bar 1. Neither edition indicates the *fortepiano* on the semibreve chord of the following bar. The *Fürstner* edition tends to complicate the overall texture unnecessarily by dividing various chords and textures between the hands in order to add a few extra notes of little importance. An example of this is the division between the hands in bars 2 and 3 of the first violin and bass clarinet entries in order to include the less important flute and clarinet grace note quavers and bass note respectively.

Example 6.3.5a: fig. 44 - fig. 45, *Fürstner*.

Marschallin.

Er Kat - zen-kopf Er un - vor - sich-ti-ger!

Lasst man in ei - ner Da - me Schlaf - zim-mer sei-nen De - gen he - rum lie - gen?

The *Boosey & Hawkes* edition (example 6.3.5b) omits these single note flute/clarinet entries and keeps the semibreve woodwind/brass chord intact. It also notates the first violin and bass clarinet entries in the treble and bass staves respectively and, in so doing, clarifies the overall texture. Both editions include the articulation markings of the oboe entry in bar 6. The clarinet figure which follows is cumbersome to play with both hands, as is evident in the *Fürstner* edition. The *Boosey & Hawkes* edition simplifies the clarinet figure to a single line.

Example 6.3.5b: fig. 44 – fig. 45, *Boosey & Hawkes*.

Marschallin.

Er Kat - zen-kopf Er un - vor - sich-ti-ger!

Lasst man in ei - ner Da - me Schlaf - zim-mer sei-nen De - gen he - rum lie - gen?

The author's improvement of these examples (example 6.3.5c) is a combination of the piano arrangement of the *Boosey & Hawkes* edition up to bar 6, and the *Fürstner* edition from bar 7, but without the second clarinet line in the left hand, until the final note. The *staccato* articulation of the first and second horn entry and *fp* on the left-hand down beat chord of bar 2 is included as well as the instrumental indications of the oboe, horn, first violin and bass clarinet entries.

Example 6.3.5c: fig. 44 - fig. 45, author's version.

The musical score for Example 6.3.5c is presented in two systems. The first system features the vocal line for Marschallin (soprano) and the piano accompaniment. The piano part includes staves for Oboe (Ob), First Violin (Vln I), Horns (Hrns), and Bass Clarinet (B.Cl.). The lyrics for Marschallin are: "Er Kat - zen-kopf Er un - vor - sich-ti-ger!". The second system continues the vocal line for Marschallin and introduces the vocal line for Octavian (tenor). The piano part continues with the same instrumentation. The lyrics for Octavian are: "Lasst man in ci - ner Da - me Schlaf - zim-mer sei-nen De - gen he-rum lie - gen?". The score includes various musical notations such as dynamics (p, f, fp, pp, mf), articulation (staccato), and instrumental entries.

6.3.6 Analysis: fig. 47 bars 1-6

The final extract (example 6.3.6) from Act 1 is the *Tranquillo* section in which the Marschallin affectionately draws Octavian towards her as they prepare to breakfast together. Here the orchestration is richly coloured with a chromatic opening phrase in the woodwinds (bars 1-2), answered in the upper strings, which are joined by the celli (bar 3) to provide a sustained harmonic support. The first clarinet enters above the sustained strings with a variation of the *espressivo* string melody, which is answered by the first oboe. The challenge here is to capture the rich contrast in orchestral colours.

Example 6.3.6: fig. 47 bars 1-6, full score.

62 **47** *Tranquilo*
ruhig

Fls. *p* *I.* *espress.* *pp*

Ob. *p* *I.* *espress.* *pp* *muta in Ob.III*

C. A. *p* *I.* *espress.* *p*

Cl. *p* *I.* *espress.* *p*

B. Hn. *p* *I.* *espress.* *p*

Bsn. *p* *I.* *espress.* *p*

S. *Marshallin* *3*
Phi-lo-so-phir Er-nicht, Herr Schatz und komm' Er-her.

Vln. I *espress.* *p* *espress.* *p*

Vln. II *espress.* *p* *espress.* *p*

Vla. *p*

Vc. *p*

Db. *p*

Both piano editions realise this example identically (for example, *Boosey & Hawkes* edition, example 6.3.6a) and the textures are well defined between the instrumental groups. It would be especially important for the instrumentation to be indicated within the piano score, to mark both group and solo entries, as well as to inspire the pianist to effect the individual orchestral tonal colours. These indications are shown in the author's version (example 6.3.6b).

Example 6.3.6a: fig. 47 bars 1-6, *Boosey & Hawkes*.

47 *Tranquilo*
Marshallin *3*
Phi-lo-so-phir Er-nicht, Herr Schatz und komm' Er-her.

47 *espress.* *espress.* *espress.* *espress.*

Pno. *p* *espress.* *espress.* *espress.*

Example 6.3.6b: fig. 47 bars 1-6, author's version.

Marshallin

47

Phi-lo-so-phir Er-nicht, Herr Schatz und komm' — Er-her.

Pno.

47

Ob./C.A.

B.C./Fag

Strings

espress

CL

espress

Ob.

espress

Strings

In summary, the analyses of excerpt 6.3 show that the *Fürstner* edition is the preferred edition for four of the examples,² *Boosey & Hawkes* is preferred for only one of the examples,³ and the author wrote improved versions for four examples.⁴ Although the *Boosey & Hawkes* edition is the most easily readable edition with its use of *particells*⁵ to clarify textures, the overall arrangements are often too simplified.⁶ In these instances the examples arranged by *Fürstner* more accurately reflect the full score.⁷ At times *Fürstner* includes too many textures on two staves⁸ and textural clarity is further muddled by instrumental lines which are not notated in their entirety.⁹ In general the *Fürstner* examples are more sonorous, with added bass octaves¹⁰ and pedal markings.¹¹ The author suggests the addition of a *particell* for one example,¹² and the inclusion of articulation and instrumental markings for all of the reduction.

6.4 Presentation of the Rose excerpt

The next excerpt to be examined is the scene of the *Presentation of the Rose* from Act 2. Here, Octavian, splendidly dressed in white and silver, presents a silver rose as a proposal of marriage to Sophie von Faninal, on behalf of Baron Ochs. Octavian, at this moment, falls in love with Sophie, who is also drawn to him. The scene opens as Octavian and Sophie lay eyes on one another for the first time, and the strength of

² See examples 6.3.1a, 6.3.3b, 6.3.3d and 6.3.4a.

³ See example 6.3.1b

⁴ See examples 6.3.2c, 6.3.4c, 6.3.5c and 6.3.6b.

⁵ See examples 6.3.1b and 6.3.2a.

⁶ See examples 6.3.3a, 6.3.3c and 6.3.4b

⁷ See examples 6.3.3d, 6.3.4a and 6.3.4c

⁸ See examples 6.3.1c, 6.3.2b and 6.3.4c.

⁹ See example 6.3.1c and 6.3.2b.

¹⁰ See examples 6.3.1a and 6.3.3b.

¹¹ See examples 6.3.4c and 6.3.5a.

¹² See example 6.3.4e

their mutual attraction is captured by a *fortissimo* fanfare motif in the brass, timpani drum rolls.

6.4.1 Analysis: fig. 24 bar 2 – fig. 25 bar 3

The orchestration of example 6.4.1 below is extremely full and varied, with *tutti* winds, brass, strings (plus three first violin and viola soloists), percussion, two harps, and celeste. After the initial *fortissimo* entry, a *diminuendo* follows until the upbeat to fig. 25. At this point the first oboe enters with the principal motif of this scene, above the celeste *tremolo*, and muted string solos. The three flutes, celeste, harp and violin soloists then enter with an answering motif of soft *staccato* chords against a very light octave *tremolo* in the first violins.

Example 6.4.1: fig. 24 bar 2 – fig. 25 bar 3, full score.

92 *Breit* *Ziemlich langsam* ($\text{♩} = \text{des } 3/2$)

25 ($\text{♩} = 69$)

Fls. *ff* *muta in Picc.* *a.2* *p* *PPP*

Fl. *ff* *muta in B. Cl.* *a.2* *p* *PPP*

Ob. *ff* *dim.* *p* *zart ausdrucksvoll* *pp* *PPP*

C. A. *ff* *dim.* *pp* *PPP*

Es. Cl. *ff* *dim.* *pp* *PPP*

Cl. *ff* *dim.* *p* *PPP*

B. Hn. *ff* *dim.* *p* *PPP*

Es. *ff* *dim.* *p* *PPP*

Cbsu. *ff* *dim.* *p* *PPP*

Hns. *ff* *dim.* *pp* *dim.*

Tpts. *ff* *dim.* *a.2* *pp* *dim.*

Tbn. *ff* *dim.* *a.2* *pp* *dim.*

B. Tbn. *ff* *dim.* *a.2* *pp* *dim.*

Timp. *ff* *dim.* *p* *dim.*

Perc. *ff* *dim.* *p* *dim.*

Glock. *ff* *dim.* *p* *dim.*

Cel. *ff* *dim.* *p* *dim.*

Hp 1. *ff* *dim.* *p* *dim.*

Hp 2. *ff* *dim.* *p* *dim.*

Vln. I. *ff* *dim.* *mit dampfer* *pp*

Vln. I. *ff* *dim.* *mit dampfer* *pp*

Vln. I. *ff* *dim.* *mit dampfer* *pp*

Vln. II. *ff* *dim.* *geteilt* *pp*

Vla. *ff* *dim.* *Solo* *pp*

Vc. *ff* *dim.* *I. II. Pult.* *pp*

Db. *ff* *dim.* *mit dampfer* *pp*

The full spectrum of dynamic and tone colours needs to be explored to capture an *fff* orchestral *tutti* and several bars later, the clarity and delicacy of non-legato *ppp* chords. The fuller opening chords of the *Fürstner* edition provide greater sonority. Both editions realise the *tremolo* octaves of the solo first violins in the right hand, the hunting-call motif in the brass and woodwinds in the tenor voice, and the sustained lower woodwinds in the bass voice. The first violin solo part and octave *tremoli* of the first violins at fig. 25 are realised differently in these editions: the *Boosey & Hawkes* edition omits the upper C# of the *tremolo* as well as the sustained and changing harmonies. The *Fürstner* edition, on the other hand, is true to the orchestral version as it realises both the octave *tremolo* and sustained solo violin harmonies. Furthermore, these textures in the *Fürstner* edition are clearly defined in the notation and it is possible for the pianist to effect the sustained harmonies within the octave *tremolo*.

The suggested division of the *staccato* quaver chords between two hands at fig. 25 bar 2 in the *Boosey & Hawkes* edition (example 6.4.1a) is unnecessary, as the tempo is sufficiently relaxed to play this without difficulty. Furthermore, the *Fürstner* arrangement allows for the bass note to be sustained without having to rely on the pedal, which would affect the articulation of these chords. It is suggested that the *Fürstner* edition (example 6.4.1b) is the preferred version, but it would be improved by the inclusion of indications for instrumentation of the opening *tutti* chords, the brass entries of the hunting motif, the oboe melody and solo violin/celeste/flute chords.

Example 6.4.1a: fig. 24 bar 2 – fig. 25 bar 3, *Boosey & Hawkes*

breit

Ziemlich langsam (un poco Lento) ♩ = ♩ des 3/2

Pno.

ff rit. fff dim. pp dolce espr.

25

R.H. L.H. L.H.

Example 6.4.1b: fig. 24 bar 2 – fig. 25 bar 3, *Fürstner*.

breit

Ziemlich langsam

Pno.

ff rit. fff dim. pp dolce espr.

25

R.H. L.H. L.H.

In the above example the pianist should attempt to differentiate through touch between the following textures:

- The rhythmic brass motif at fig. 24 bar 2 (a direct, percussive, bright attack);
- The oboe melody at fig. 25 (a “solistic”, *legato*, penetrating tone); and
- The *ppp* harp/celeste *staccato* chords at fig. 25 bar 2 (a transparent, even tone colour).

6.4.2 Analysis: upbeat to fig. 30 bars 1-5

The next example (example 6.4.2) is marked *etwas breit* and has a broader sweep than previous phrases within this excerpt, where the vocal line is more in the character of *sprechgesang*. Sophie releases her inhibitions, describing the silver rose as celestial and not “of the earth” in a soaring melody duplicated in the first clarinet and violin, as well as the celli and first bassoons in the lower register. The second violins maintain a continuous *pianissimo tremolo*. As Sophie’s phrase draws to a close with “*Ist Ihm nicht auch?*”, the instrumentation is transferred to two solo oboes and violas (in thirds).

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Example 6.4.2: upbeat to fig. 30 bars 1-5, full score.

30 etwas breit ($\text{♩} = 60$)
un poco allargando

Fls.

FL.

Ob.

C. A.

CL.

B. Hn.

Bsn.

Cbsn.

Hns.

Tbn.

Cel.

Hp. I

Hp. 2

S.

Sophie

Wie himm - li-sche, nicht ir - di-sche, wie Ro-sen von hoch hei-li-gen Pa - ra-dies. Ist Ihn nicht auch?

30 etwas breit ($\text{♩} = 60$)
un poco allargando

Vln. I

Vln. I

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

I. II. Pult
die übrigen

I. Pult

In the first two bars the *Boosey & Hawkes* edition (example 6.4.2a) is a two-part texture of the woodwind/violin melody and bass chords. The *Fürstner* edition (example 6.4.2b), on the other hand, includes the third texture of the second violin *tremolo* strings as semiquaver repeated notes, which are played by the left hand after the sustained chords on the first beats. Although this *second violin* line is not essential, it adds a shimmering quality to the overall texture as in the orchestral score.

Example 6.4.2a: upbeat to fig. 30 bars 1-5 *Boosey & Hawkes*.

Example 6.4.2a shows the vocal line for Sophie and the piano accompaniment for Pno. The key signature is three sharps (F#, C#, G#). The vocal line starts with a rest, then enters with the lyrics 'Wie himm - li-sche, nicht ir - di-sche, wie Ro-sen von hoch hei-li-gen Pa - ra-dies. Ist Ihm nicht auch?'. The piano accompaniment features sustained chords in the right hand and arpeggiated chords in the left hand, with triplets marked '3'.

Example 6.4.2b: upbeat to fig. 30 bars 1- 5, *Fürstner*.

Example 6.4.2b shows the vocal line for Sophie and the piano accompaniment for Pno. The key signature is three sharps (F#, C#, G#). The vocal line is identical to Example 6.4.2a. The piano accompaniment includes a tremolo line in the left hand, marked 'ppp' and 'tremolo', and pedal markings (ped.) under the first two measures.

Both editions realise a number of the compound sustained bass chords as arpeggiated chords, even if they are unarpeggiated in the full score. This may be to accommodate pianists lacking the hand stretch to play these chords unarpeggiated. Rather than distort the attack of these chords, it is preferable to reduce them to within an octave span to be played unarpeggiated (even if omitting notes or altering pitch register is necessary). The author's version (example 6.4.2c) thus reduces these compound chords to simple block chords, includes the *tremolo* string line and pedal markings (of the *Fürstner* version) and adds instrumental indications for the clarinet and viola/bassoon entries.

Example 6.4.2c: upbeat to fig. 30 bars 1- 5, author's version.

30

Sophie

Wie himm - li schenicht ir - di schewie Rosen von hoch hei li gen Pa - ra dies. Ist ihm nicht auch?

espress.

Pno.

pp

ppp

Cls

Vla/Vag

Red.

** Red. **

6.4.3 Analysis: fig. 32 bars 1-4

In the next example there are two melodic lines of equal importance: one in the first clarinet, and the other in the first horn. The lower strings and bassoons provide sustained harmonic support. These textures are gently coloured by the soft interjections of the flute, celeste and first violin parts.

Example 6.4.3: fig. 32 bars 1-4, full score.

109 **32**

Fls. *p* *dim.* *pp*

Fl. *Picc.* *p* *pp*

Ob.

Cl. *p* *3* *dim.* *3* *pp*

Bsn. *p* *dim.* *pp*

Cbsn. *Fg. III.* *p* *dim.* *pp*

Hns. *espress.* *3* *dim.* *pp*

Tbn.

Glock. *pp*

Cel. *p* *dim.* *pp*

S. *Zieht ei - nem nach, als la - gen Strik - ke um das Herz.*

32

Vln. I *p* *dim.* *pp*

Vln. I *p* *dim.* *pp*

Vln. II *pp*

Vla. *p* *3* *dim.*

Vln. *pp*

Vc. *p*

Vc. *dim.* *dim.*

Db. *I. Pult* *p* *dim.*

The *Boosey & Hawkes* edition (example 6.4.3a) scores the horn melody at fig. 32 an octave lower than its sounding pitch and, although both the clarinet and horn melodies share the same first pitch, there is no segue from the first note of the horn line (in the alto voice) to the remainder of the melody (in the tenor voice). Added to these ambiguities, the clarinet line is doubled an octave lower in the alto voice, which does not occur in the full score, except that the first cello line shares the first three notes of the alto line. This said, the *Boosey & Hawkes* edition is more readable and easier to play, with the two principal melodies clearly discernable.

Example 6.4.3a: fig. 32 bars 1-4, *Boosey & Hawkes*.

32

Sophie

Zieht ei - nem nach, als la - gen Strik - ke um das Herz.

Pno.

p *dim.* *pp*

r.H. *L.H.* *L.H.*

The *Fürstner* edition (example 6.4.3b), on the other hand, is truer to the orchestral score with its realisation of the horn line in the correct register. It is also more challenging to play, including many wide stretches and awkward leaps, and the clarinet and horn melodic lines are not easily discernable, being notated in the same registers and played by one hand. The first cello line in the *Fürstner* version begins accurately in the tenor voice in bar 1, but is continued in the upper octave in the right hand of bar 2, because the left hand is occupied with the horn and bass lines.

Example 6.4.3b: fig. 32 bars 1-4, *Fürstner*.

This continuation of the first cello line in the treble not only distorts the tonal balance of this example, but also distorts the cohesion of the cello line. Furthermore, the right-hand texture becomes overly complicated and the clarinet melody difficult to play in an expressive *legato* style: the indication in the *Fürstner* edition that several of the *staccato* chords of fig. 32 bar 4 should be taken over by the left hand is unnecessary, as this would mean that the left-hand sustained chord would have to be lifted and the sustaining pedal used.

The *Boosey & Hawkes* edition, on the other hand, simplifies the right-hand textures so that the clarinet melody not only stands out, but also is also easier to play. By the third bar the only distinctive melody is the clarinet line and the other instrumental lines have more of a harmonic function. This edition is therefore found to be the preferred version.¹³

6.4.4 Analysis: fig. 34 bars 1-5

The following example (example 6.4.4) features an important melodic theme of this scene in the first horn, which is restated a major sixth higher in the clarinets and oboes. The *divisi* violas and first celli have *espressivo* countermelodies. The violins play a soft *tremolo* for three bars, the flutes have a sustained octave chord over four bars, and the two harps (in unison) begin with a semiquaver arpeggiated figure followed by four octaves on the second half of each bar, all on the mediant of the triad.

¹³ Even though it is not recommended that the registers of instrumental lines be altered in realisation, it is acceptable in the above instance. Both melodic textures stand out from each other because of their register difference.

Example 6.4.4: fig. 34 bars 1-5, full score.

4

23 **34**

Fls. *pp*

Ob. *a 2 espress. pp cresc. 3 cresc. 3 f*

Cl. *pp espress. 3 cresc. 3*

B. Hn. *B. Cl in A pp*

Bsn. *I. pp cresc.*

Hns. *I. espress. p 3 3*

Hp. 1 *pp p mf*

Hp. 2 *pp p mf*

S. *Sophie*
Weg. Al-lein, ich sterb' ja nicht. Das is__ ja welt.

A. *Octavian*
kannt. Wer bin denn ich? Wie komm denn ich zu ihr? Wie kommt denn sie zu mir?

34

Vln. I *pp ppp*

Vln. II *pp*

Vln. II *pp*

Vla. *pp ppp cresc.*

Vla. *pp unis. ppp espress. pp cresc.*

Vc. *pp espress. pp 3 cresc.*

Vc. *pp ppp cresc.*

Db. *pp ppp cresc.*

Both piano editions are realised almost identically except for the inclusion of an arpeggiated chord in bar 3 of the *Boosey & Hawkes* edition (example 6.4.4a). The arpeggiated harp figure in the first half of bar 1 is omitted in both editions, although it could have been included even if only in part. The first horn melody, which starts on the second beat in the tenor part, continuing in the alto voice before moving into the treble stave, is left incomplete in both editions. The two minims to complete the melody could easily have been added. Similarly, the oboe/clarinet melody is incomplete in both editions, which omit the crotchet upbeat on the fourth beat of bar 2. This can easily be included as, importantly, it highlights the imitation of the first horn melody in the previous bar.

Example 6.4.4a: fig. 34 bars 1-5 *Boosey & Hawkes*.

34

Sophie
Weg. Al-lein, ich sterb' ja nicht. Das is__ ja welt.

Octavian
kannt. Wer bin denn ich? Wie komm denn ich zu ihr? Wie kommt denn sie zu mir?

Pno.
pp *espr.* *cresc.*

The clarity of textures in this reduction can be considerably improved by the addition of instrumental indications so that the pianist can reflect the contrasts of each orchestral texture. The author's version (example 6.4.4b) incorporates these improvements, as well as the arpeggiated harp figure in the first half of bar 1, referred to earlier.

Example 6.4.4b: fig. 34 bars 1-5, author's version.

34

Sophie
Weg. Al-lein, ich sterb' ja nicht! Das is- ja welt!

Octavian
kannst. Wer bin denn ich? Wie komm dennich zu ihr? Wie kommt denn sie zu mir?

FL/Ans
pp

Pno.
Hrn
C/Obo
espr.

6.4.5 Analysis: upbeat to fig. 35 – fig. 36

The next example (6.4.5) reflects a rich orchestration, and it is inevitable that certain less important textures will have to be omitted from the realisation. These textures include the sustained dominant pedal of the flutes, the three-part bassoon texture and the harp texture in the last bar. At the same time, the principal melody is stated by many instrumental groups (the oboe, horns, violins and celli) thus reducing the number of textures to be realised.

Example 6.4.5: upbeat to fig. 35 – fig. 36, full score.

6

früheres 35
Zeitmas

36

Fls. *pp* *cresc.* *f*

Ob. *f* *pp* *cresc.* *f*

Cl. *pp* *cresc.* *f*

B. Hrn. *B. Clin A* *pp* *cresc.* *f*

Bsn. *I.* *pp* *cresc.* *f*

Cbsn. *II/III.* *pp* *cresc.* *f*

Hns. *pp* *f*

Tpts. *pp* *I.* *mf* *dim.*

Tbn. *pp*

B. Tbn. *pp*

Timp. *pp*

Perc. *Triangle* *pp* *p*

Hp.1 *pp* *f*

Hp.2 *pp* *f*

S. *Sophie*
Ist Zeit und Ewigkeit in einem seligen Augenblick, dem will ich nie ver

A. *Octavian*
War ich kein Mann, die Sinnen mich verführte, das ist ein seliger Augenblick, dem will ich nie ver

früheres 35
Zeitmas
espress.

36

Vln. I *f* *espress.* *pp* *cresc.* *f*

Vln. II *f* *espress.* *pp* *cresc.* *f*

Vla. *pp* *cresc.* *f*

Vla. *pp* *cresc.* *f*

Vc. *espress.* *f* *pp* *cresc.* *f*

Vc. *espress.* *f* *pp* *cresc.* *f*

Db. *pp* *cresc.* *f*

The first bar at fig. 35 is realised similarly in both editions except that the arpeggiated notes of the harp texture in the tenor voice on the first beat are omitted in the *Boosey & Hawkes* edition (example 6.4.5a).

Example 6.4.5a: upbeat to fig. 35 – fig. 36, *Boosey & Hawkes*

The image displays a musical score for three parts: Sophie, Octavian, and Piano (Pno.). The score is divided into two systems, labeled 35 and 36. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are in German.

System 35:

- Sophie:** Ist Zeit und Ewigkeit in
- Octavian:** War ich kein Mann, die Sinne mochten mir ver-
- Pno.:** The piano accompaniment features arpeggiated chords and triplets.

System 36:

- Sophie:** ei-nem sel-gen Augenblick, denn will ich nie ver-
- Octavian:** geh'n, das ist ein sel-ger Augenblick, denn will ich nie ver-
- Pno.:** The piano accompaniment continues with arpeggiated chords and triplets, marked with a *cresc.* (crescendo) marking.

These notes, which are included in the *Fürstner* edition (example 6.4.5b), can easily be played given the moderate tempo of these bars. The oboe/horn melodic line is continued into bar 2 in both voices in the *Fürstner* edition. The first left hand chord should not be arpeggiated, as it is not arpeggiated in the full score. If a pianist does not have the hand stretch to play it as a block chord, the C# should be omitted. The harp chords should all be arpeggiated to reflect the full score.

Example 6.4.5b: upbeat to fig. 35 – fig. 36, *Fürstner*.

The musical score is presented in two systems, labeled 35 and 36. Each system contains three staves: Sophie (Soprano), Octavian (Alto), and Piano (Piano). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are in German.

System 35:

- Sophie:** Ist Zeit und E wig-keit in
- Octavian:** War ich kein Mann, die Sin ne moch - ten mir ver -
- Pno.:** The piano accompaniment features a complex texture with triplets and sustained chords.

System 36:

- Sophie:** ei - nem sel ' gen Au gen - blick, denn will ich nie ver
- Octavian:** geh'n, das ist ein sel ger Au gen - blick, denn will ich nie ver
- Pno.:** The piano accompaniment continues with triplets and a crescendo leading to a fortissimo (f) section.

The individual textures of bars 3-5 are more clearly defined in the *Fürstner* edition where the sustained harmonic textures of the lower wind and strings are given their full note values. Further, the lower bass octave on the first beat of bar 3 as well as the lower octaves in the right hand in the final two bars add greater sonority to the overall texture. The *Boosey & Hawkes* edition is, however, the most easily readable and playable with fewer wide leaps and stretches.

In summary of the analyses of excerpt 6.4, the *Fürstner* edition is the preferred edition for two of the examples,¹⁴ the *Boosey & Hawkes* edition is preferred for one example,¹⁵ and the author provided improved versions for two examples.¹⁶ The *Fürstner* edition reductions are more faithful to the full score, with no octave displacement of instrumental textures¹⁷ and complete realisation of instrumental lines. This said, the *Boosey & Hawkes* edition of these examples is easier to read and play, without many of the wide stretches and awkward leaps demanded by the *Fürstner*

¹⁴ See examples 6.4.1b and 6.4.5b

¹⁵ See example 6.4.3b

¹⁶ See examples 6.4.2c and 6.4.4b

¹⁷ As in *Boosey & Hawkes* in example 6.4.3a.

edition.¹⁸ The author has suggested two improved versions: one for example 6.4.2¹⁹ by realising sustained compound chords (arpeggiated in the two editions) as simple unarpeggiated chords as well as including instrumental indications; and another for example 6.4.4,²⁰ where instrumental lines, incomplete and poorly realised in the two editions, are completed and clearly arranged, together with instrumental indications.

6.5 Orchestral Introduction to Act 3

The final excerpt is from the orchestral introduction to Act 3 from the curtain rise (fig. 27) until the waltz theme (fig. 49). With a tempo indication of *so schnell als möglich* and a full orchestration, it is inevitable that some textures in this scene have to be simplified, omitted, or included in *particells* in a piano realisation. Because this is a purely instrumental scene without singers, the rehearsal pianist has to play as a soloist, employing a full range of his or her tonal palette to effect the colourful orchestration. This said, the on-stage actors will still need to hear their cues for choreographed movements as clearly as the singers would their vocal cues; therefore, prominent instrumental timbres need to be highlighted in the piano reduction.

The scene is described as a pantomime and opens in a private room of an inn, with various characters in disguise and as Valzacchi, a local gossipmonger, completes his plans to humiliate Baron Ochs.

6.5.1 Analysis: fig. 27 bars 1-6

This example opens with a brilliant ascending scale motif in the oboes, English horn, horns and first violins. The second violins and violas start with this motif and in bar 2 continue with an *ostinato* pattern for five bars. The bass strings and bassoons vary this scale motif a tone lower and the ascending scale is delayed by one beat, creating a canonic effect. The clarinets and flutes join in unison in bar 3. Muted trumpets, trombones, bass trombone join the flutes and clarinets on the first *ff* sustained chord against a drum roll on the timpani. Short imitative entries in the woodwinds, first

¹⁸ See examples 6.4.2b, 6.4.3b and 6.4.5b.

¹⁹ See example 6.4.2c

²⁰ See example 6.4.4b.

violins and cellos accompanied by the continuous *tremolo* figure in the second violins and violas mark the section from bar four.

Example 6.5.1: fig. 27 bars 1-6, full score.

14

27

28

Fls.

Fl.

Ob.

C. A.

E♭ Cl.

Cl.

B. Hn.

Bsn.

Cbssn.

Hns.

Tpts.

Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Both the *Boosey & Hawkes* and *Fürstner* editions (examples 6.5.1a and 6.5.1b respectively) include the entire principal melody in the right hand of bars 1-3. The *Boosey & Hawkes* edition places the cello line in bar 1 in a *particell* (as opposed to the *Fürstner* edition, which includes it in the bass staff). The cello line in the *particell* of bar 1 of the *Boosey & Hawkes* edition is replaced in bar 2 with the second violin *tremolo* texture, whereas the cello line is now included on the main staff. The single imitative entries of the woodwinds and first violin in the treble clef and bass line are notated against the sustained tenor voice of the fourth horn.

Example 6.5.1a: fig. 27 bars 1-6, *Boosey & Hawkes*

Example 6.5.1a shows the *Boosey & Hawkes* edition of figure 27, bars 1-6. The score is for Piano (Pno.) in 12/8 time. The first system (bars 1-3) features a treble staff with a melodic line and a bass staff with a sustained double bass part. The second system (bars 4-6) shows the continuation of the melodic line in the treble staff and the sustained double bass part in the bass staff. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

The *Fürstner* edition, by contrast, realises the second violin *ostinato* texture beginning on the third beat in the tenor voice of the left hand against the sustained double bass part. This texture then continues in smaller notation in bars 4 to 6 (implying its optional inclusion) in the alto voice of the treble staff as the short imitative entries are realised in the outer voices of each hand with the sustained horn pedal in the alto voice.

Example 6.4.1b: fig. 27 bars 1-6, *Fürstner*.

Example 6.4.1b shows the *Fürstner* edition of figure 27, bars 1-6. The score is for Piano (Pno.) in 12/8 time. The first system (bars 1-3) features a treble staff with a melodic line and a bass staff with a sustained double bass part. The second system (bars 4-6) shows the continuation of the melodic line in the treble staff and the sustained double bass part in the bass staff. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

The *Fürstner* edition is virtually impossible to play at tempo. The *ostinato* string texture on the main staff (bar 2 onwards) unnecessarily complicates the score; it would have been preferable to include the entire line on a separate *particell* as in the *Boosey & Hawkes* edition in order to reserve greater prominence for the imitative

entries. While the *Boosey & Hawkes* edition is easier to play, it should include instrumental indications of the cello and first violin entries on the *particell*.

6.5.2 Analysis: fig. 28 - fig. 29

In the following example (example 6.5.2) the stage direction calls for a door to be opened cautiously, a head appearing and vanishing.

In bars 1-2 the first and second violins play a triplet quaver ascending note staccato pattern, which drops from a *piano* to a *pianissimo* dynamic in the third bar. The three-part chordal pattern in the two clarinets and bassoon are doubled in the violas and cellos and taken over by the second oboe and clarinets in bar 3. The second violins break away from the first violin pattern with a *staccato ostinato* pattern in triplets, which is punctuated by the violas. The first violins, doubled by the flutes, ascend with a legato melodic line in bar 3, before descending with a scale.

Example 6.5.2: fig. 28 – fig. 29, full score.

The realisation of the *Furstner* edition (example 6.5.2a) is the more accurate of the two. The three-part trumpet chord on the first beat of bar 1 is accurately realised in

dotted whole notes in the treble stave of the *Furstner* edition, whereas it is only a dotted crotchet in the *Boosey & Hawkes* edition (example 6.5.2b). The *staccato* triplets in the violins begin only on the second beat of the bar in the right hand of the *Boosey & Hawkes*, whereas they begin on the first beat in the left hand stave of the *Furstner* edition.

Example 6.5.2a: fig. 28 –fig. 29, *Furstner*.

The image displays a musical score for piano (Pno.) across two systems. The first system, labeled '28', shows two staves with intricate rhythmic patterns, including triplets and slurs. The second system, labeled '29', continues the piece with a long slur across the staves. The notation includes various accidentals and dynamic markings.

Another inaccuracy in the *Boosey & Hawkes* edition is that the quaver flute/first violin melody in bar 3 is marked *staccato* rather than *legato* as in the full score. This part transfers in bar 4 to a *particell* above the treble stave, but instead of ending on the down beat of fig. 29 as in the full score, it ends abruptly on the final quaver of bar 4 of fig. 28. The second violin line begins at fig. 29, with no segue from the previous phrase. Leading to further ambiguity is the fact that there are no instrumental indications for the *particell*. The *Fürstner* edition's phrasing of the flute/first violin part is accurate, as it is marked in the treble stave against the lower wind and string chords in the bass clef, until halfway through bar 4 of fig. 28, when it transfers to the bass clef.

Example 6.5.2b: fig. 28 – fig. 29, *Boosey & Hawkes*.

The image shows a musical score for piano (Pno.) with two figures, 28 and 29. Figure 28 is a complex passage with many accidentals and a double bar line. Figure 29 is a simpler passage with a double bar line. The score is written for piano (Pno.) and includes a double bar line between the two figures.

The *Furstner* edition is the preferred edition as it clearly and precisely realised as well as playable. The addition of instrumental indications would further enhance textural clarity.

6.5.3 Analysis: fig. 30 bar 4 – fig. 31 bar 2

The next example begins from the *Waltzertempo* section, where Octavian enters dressed in female clothing and accompanied by an old woman. The Viennese waltz begins in the first violins with the second phrase reinforced by the oboes. The lower strings provide a *pizzicato* accompaniment, which is doubled by the horns and bassoons, playing *staccato*. There are counter-melodies at fig. 31 in the bass clarinet and in the flutes. The second violin continues with the *staccato* triplets from the previous example until fig. 31 where it is transformed into a *legato* scale pattern. The horns play a sustained octave at fig. 31.

Example 6.5.3: fig. 30 bar 4 – fig. 31 bar 2, full score.

The image displays a full orchestral score for a waltz. The top system includes staves for Flute (Fls.), Oboe (Ob.), Bass Clarinet (B. Cl.), Clarinet (Cl.), Bassoon (Bsn.), and Horns (Hns.). The bottom system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 3/4 time, marked 'Waltz tempo' and 'p'. It shows the transition from figure 30 to figure 31, with various dynamics and articulations. The bass clarinet entry at figure 31 is split between the first and second staves of the bottom system.

The *Boosey & Hawkes* edition (example 6.5.3a) arranges the secondary textures of the second violin (bars 2-3) and bass clarinet (bars 4-5) in a *particell*. The main waltz melody in the first violins and oboes and the lower string/bassoon accompaniment figure are featured on the main staves of both editions, as is the flute texture (simplified to single notes in the *Boosey & Hawkes* edition). The bass clarinet entry at fig. 31 is split in two with the first half notated in a *particell* and the second half in the bass staff, which disrupts the continuity of this entry.

Example 6.5.3a: fig. 30 bar 4 – fig. 31 bar 2, *Boosey & Hawkes*.

The image displays a simplified musical score for a waltz. It includes staves for Piano (Pno.) and Bass Clarinet (B. Cl.). The score is in 3/4 time, marked 'Waltz tempo' and 'p'. It shows the transition from figure 30 to figure 31, with various dynamics and articulations. The bass clarinet entry at figure 31 is split between the first and second staves of the bottom system.

In the *Fürstner* edition the second violin texture in the second and third bars is omitted. At fig. 31 the bass clarinet entry is notated in its entirety within the bass staff. The right-hand texture consists of the oboe chord, which is sustained through the bar, against the two-part flute texture. The latter texture is almost fully transcribed

in this version, unlike the *Boosey & Hawkes* version, where it is only a single right-hand melody.

Example 6.5.3b: fig. 30 bar 4 – fig. 31 bar 2, *Fürstner*.

The author's version (example 6.5.3c) includes a combination of some of the elements from these editions:

- The right-hand texture is simplified, where required, to single notes;
- The second violin part is notated in its entirety in a *particell*;
- The bass clarinet entry at fig. 31 is notated in its entirety on the bass staff;
- Instrumental markings are included to individual textures as well as a *pizzicato* marking of the bass accompaniment texture.

Example 6.5.3c: fig. 30 bar 4 – fig. 31 bar 2, author's version.

6.5.4 Analysis: fig. 34 bar 4 – fig. 35 bar 4

The following bars (example 6.5.4) mark the very cautious entry of five suspicious-looking men who are signalled by Valzacchi to wait.

The first violin again enters with the waltz melody, whose intervals are compressed and highly chromatic. The melodic line then breaks up into imitative entries of a three-note motif with a wide interval of a major seventh, which passes from the

clarinet and bassoon, to the flutes and back to the bassoon. The violas maintain the *pizzicato* waltz accompaniment figure for the first two bars against a sustained harmonic second violin texture and ascending triplet figures in the cellos (reminiscent of the second violin texture of the previous example). The double bass has a sustained melodic texture which ends with a four-part diminished chord resolving to the tonic major in bar 4 of fig. 35.

The English horns and violas play a dotted rhythmic motif in the second bar of fig. 35, while the French horns have a sustained octave pedal and the bass drum three drum rolls. The overall texture begins at a *piano* dynamic and diminishes to a *pianissimo*.

Example 6.5.4: fig. 34 bar 4 – fig. 35 bar 4, full score.

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The musical score for Example 6.5.4 spans from measure 34 bar 4 to measure 35 bar 4. It includes parts for the following instruments: Flute (Fls.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bass Horn (B. Hn.), Bassoon (Bsn.), Contrabassoon (Cbssn.), Horns (Hns.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations including dynamics (pp, p, ppp), articulations (pizz, arco, marcato), and performance instructions (gr. Rührtrömmel, geteilt, vierfach). The percussion part includes a section for 'gr. Rührtrömmel' (large snare drum) with a 'gr. Trommel' (large drum) part below it. The woodwind and string parts show complex rhythmic patterns and dynamics, with the double bass part ending with a 'vierfach' (quadruple) section and a 'pizz' (pizzicato) instruction.

The *Boosey & Hawkes* and *Fürstner* reductions are very different in layout and content, as seen in the next examples.

Example 6.5.4a: fig. 34 bar 4 – fig. 35 bar 4, *Boosey & Hawkes*.

The musical score for Example 6.5.4a, Boosey & Hawkes edition, consists of two systems of piano music. The first system covers figures 34 bar 4 to 35 bar 4. The second system starts at figure 35. The notation includes treble and bass staves with various musical symbols like triplets, dynamics (p), and articulation marks.

Example 6.5.4b: fig. 34 bar 4 – fig. 35 bar 4, *Fürstner*.

The musical score for Example 6.5.4b, Fürstner edition, consists of three systems of piano music. The first system covers figures 34 bar 4 to 35 bar 4. The second system starts at figure 35. The third system continues the music. The notation includes treble and bass staves with various musical symbols like dynamics (p, pp, dim.), articulation marks, and a '3' marking.

The *Boosey & Hawkes* edition includes the cello line texture as a *particell* above the treble staff, which is difficult to read. It should rather be placed below the bass staff, given its range. Furthermore, an indication of the instrumentation will enhance the score.

The *Boosey & Hawkes* edition realises the first two notes of the double bass texture as single notes an octave higher than they would sound, which is not as effective as the octave realisation in the *Fürstner* edition, which achieves greater sonority. There is a glaring rhythmic inaccuracy in the *Boosey & Hawkes* edition, which realises the tied, triplet quaver figure in the double bass line at figure 35 as two quavers without a tie, on the down beat, which distorts the character of the music

The English horn and viola motifs in bar 2-4 of fig. 35 are notated on a *particell* in the *Boosey & Hawkes* edition, whereas they are included on the main stave in the *Fürstner* edition. The three-note motifs are notated in the right hand of both editions, except its final entry, which is included as smaller notation in the tenor voice of the bass stave of the *Fürstner* edition. The layout of the *Fürstner* edition is complicated to read and challenging to play, with the English horn and viola motif and the three-note motifs compressed mostly onto one stave.

Although the *Boosey & Hawkes* edition is overall more easily readable and playable, the *Fürstner* edition captures the magnitude of the full score, is more sonorous and “orchestral” in its arrangement and is therefore the preferred version.

6.5.5 Analysis: fig. 44 bar 4 – fig. 45 bar 4

The final example (example 6.5.5) begins as the suspense reaches a climax with Valzacchi clapping his hands, and one man suddenly emerges from a trapdoor and various figures emerge from different places.

The beginning of this example is the first moment in over 60 bars where the music reaches a *forte* dynamic, after 13 bars of a very light *pianissimo* texture. We see the return of the brilliant ascending scale motif, which opened the pantomime scene, complete with the *stretto* a tone lower. The motif is interrupted in the second bar by an ascending scale in the flutes and violins. The flutes, piccolo, clarinets, oboes and trumpets play a group of high-pitched *fortissimo* notes with *acciacaturas*. The trombones join in with *fortissimo* chords. The three-note motif of the previous example returns in the English horn, clarinets, bassoons and violins in *stretto*, with the *ff* bass clarinet and violas providing a sustained tonal support.

To further complicate this section, there are two time signatures, i.e. *alla breve* and 12/8, resulting in a tension between the triple and duple division of beats, which heightens the atmosphere of mild chaos, buffoonery and intrigue.

The bass strings, after the initial scale motif in the first two bars, continue with an arpeggiated semiquaver figure until they, too, play the three-note motif. The first trumpet plays a triadic motif, which repeats and is then inverted in the final bar. The two horns double the trumpet.

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Because of the number of independent instrumental textures in the orchestral score of example 6.5.5, it is impossible to realise this example without adding *particells* for textures that cannot be accommodated within the main staves. Indeed, this is one of the few instances in which *particells* are notated in the *Fürstner* edition (example 6.5.5a).

Example 6.5.5a: fig. 44 bar 4 – fig. 45 bar 4, *Boosey & Hawkes*.

Example 6.5.5b: fig. 44 bar 4 – fig. 45 bar 4, *Fürstner*

Both editions realise the ascending violin motif that opens the example in the treble stave, but only the *Fürstner* edition notates the bass string canonic entry, a beat later, in the bass stave. The *Boosey & Hawkes* edition (example 6.5.5b) realises only half of this entry in a *particell* above the treble stave and the remainder of the line is notated on the bass stave. Rather, the entire entry should be notated (with instrumental indications) on a *particell* below the bass stave, or it should be written in the bass stave as in the *Fürstner* edition. This would be the best option, as it is entirely possible to play the violin and bass string motifs with both hands.

The horns' entry in the second bar has been notated as a *particell* in the *Boosey & Hawkes* edition, which works well as it is not possible to include it with the string textures on the main stave. It also simplifies the twelve-note violin ascending semiquaver scale on the third beat of this bar to a six-note group beginning on the fourth beat. The resultant distortion of the original line in this edition is unnecessary, especially since it is possible to take over some of the scale group with the left hand.

The *Fürstner* edition adds a lower octave note to the last note of the bass string motif in bar 5 of fig. 44, which is unnecessary, as no instrument plays this pitch in the full score. Three notes of the horn entry are included in small notation in the bass stave of this edition. This too is unnecessary and confusing as, firstly, the entry should be stated in its entirety rather than taken out of context, and secondly, it is impossible to play these notes in such close proximity. The best option is to notate the entire entry, with the instrumental indications, in a *particell*, as in the *Boosey & Hawkes* version.

The difficulty with example 6.5.5 is that many of the textures overlap, which makes them impossible to play simultaneously. This explains why several entries have been displaced up or down an octave in order to allow for their inclusion. An example of this can be seen in the violin/clarinet entries on the first and third beats of bars 1-3 of fig. 45, which have been transposed an octave higher in both editions, so that the first note of each group does not coincide with the three-part trombone chords in the bass stave. While this distorts the original pitches, there is no other solution. Should the trombone texture be omitted, one would be left without a sustained harmonic texture that is equally important.

Both editions include the sustained three-part trombone chords in the left hand of bars 1-3 of fig. 45. The *Fürstner* edition combines these chords with the four-note lower string motif, which is impractical given that both hands would be involved in wide leaps. The semiquaver patterns should rather be notated in a *particell* below the bass stave.

Another example of octave displacement can be found in bar 4 of fig. 45, where the lower string motif is realised in the double bass's register rather than that of the celli. The reason for this appears to be that the trumpet and clarinet motifs realised in the treble stave would coincide with the bass string texture, were it realised in the correct *tessitura*. Again, this octave displacement should be allowed, as the inclusion of an important texture should take preference.

Both editions realises the triadic trumpet motif at fig. 45 in a *particell* (with the commendable inclusion of the instrumental indication by *Fürstner*). The three-note motifs are realised on the main stave in both editions until the final bar, where the *Boosey & Hawkes* edition notates the extended motif (now in the lower woodwinds and strings) as a bass clef *particell* above the right hand stave (which is difficult to read) and so simplifying the left-hand texture to two octaves. The *Fürstner* edition, on the other hand, notates the three-note motif on the main stave against the inverted triadic brass motif including added octaves.

The *Fürstner* edition is more challenging to play because of its wide stretches and leaps in both hands. It is, however, more “orchestrally” arranged and for the purposes of this particular scene it is the preferred edition.

Overall, following the analysis of this final excerpt, *Boosey & Hawkes* was the preferred version for only one example²¹ and one example was improved upon by the author.²² *Fürstner's* use of the *particell*²³ was limited to only one example in this analysis. This edition was found to be the most “orchestral” and the preferred edition for three of the examples.²⁴

²¹ See example 6.5.1a.

²² See examples 6.5.3c.

²³ See example 6.5.6b.

²⁴ See examples 6.5.2a. 6.5.5b

6.6 Conclusions

Through the analysis of the piano realisations of Richard Strauss's *Rosenkavalier* by *Boosey & Hawkes* and *Fürstner*, a number of challenges of reduction have been identified:

- Octave displacement: In cases where instrumental lines and textures overlap, there is a necessity for octave displacement of certain textures. We see examples of this in both editions.²⁵ We have also seen instances where unnecessary octave displacement led to a distortion of the tonal balance of the score.²⁶
- Textural clarity: A consequence of trying to compress too many textures onto one staff is that individual melodic lines are often not realised in their entirety. This occurs more frequently in the *Fürstner* edition,²⁷ where textures are incompletely transcribed and, as a result, become merged with other instrumental lines to the extent that instrumental lines are distorted.
- Particell use: The *Boosey & Hawkes* edition's inclusion of *particells* is commendable. It does, however, tend to notate the *particells* only above the treble staff, even when the material on these staves is in the bass clef, which makes the score difficult to read.²⁸ The placement of the *particell* in the score should depend on the register of the material it contains.
- Multiple *particells*: Another shortcoming in *particell* use in the *Boosey & Hawkes* edition is the notation of two separate instrumental lines, often in different clefs, adjacent to one another in the same *particell*.²⁹ Because each *particell* entry is not labelled with the appropriate instrumental indications, the implication is that both entries are part of the same instrumental line. Unusually, an instrumental indication is marked above the only *particell* included in the *Fürstner* edition.³⁰
- Instrumental indications: Instrumental indications of all important instrumental entries should be included in the piano reduction, as

²⁵ See examples 6.5.2a, 6.5.4b and 6.5.5a and b

²⁶ See example 6.4.3a

²⁷ See examples 6.3.1c and 6.3.2b.

²⁸ See examples 6.5.1a, 6.5.3a, 6.5.4a and 6.5.5a.

²⁹ See examples 6.5.3a, and 6.5.5a.

³⁰ See example 6.5.5b.

recommended in the previous chapter; the author's modification of the musical examples includes these markings.³¹

- Oversimplification of textures: In a number of instances the *Boosey & Hawkes* edition oversimplifies right-hand parts by reducing the harmonic texture,³² whereas the *Fürstner* edition often provides a better compromise between the complexities of the full score and a playable solution.³³
- Keyboard sonority: The *Fürstner* edition makes greater efforts to exploit the sonorities of the piano by adding lower octaves to bass notes³⁴ and by adding *sostenuto* pedal markings.³⁵ The *Boosey & Hawkes* edition does not include any pedal indications. However, both editions suggest, for playability, the arpeggiation of compound chords that are not arpeggiated, but sustained³⁶ in the full score. Instead of altering the sounds in this way, it would be far better not to break these chords and to reduce their range, if necessary, to fit the hand.

A comparison of the *Boosey & Hawkes* and *Fürstner* editions reveals that:

- the *Boosey & Hawkes* edition tends to oversimplify textures, but through the frequent use of the *particell*, one can discern the independent textures more easily;
- one loses textural clarity in the *Fürstner* edition, where instrumental lines are often haphazardly interrupted and tagged onto others as many textures are confined to the two staves;
- while the *Fürstner* edition is visually complex and not easily readable, the arrangements are more “orchestral” and reflective of the full range of colours in the full score.³⁷
- there is greater emphasis on keyboard sonority in the *Fürstner* edition than in the *Boosey & Hawkes* edition, with the addition of lower octaves and harmony notes as well as pedalling indications;

³¹ See examples 6.3.2c, 6.3.4e, 6.3.5c, 6.3.6b, 6.4.2c, 6.4.4b, 6.5.3c

³² See examples 6.3.3a, 6.3.3c, 6.4.5a, 6.5.3a, 6.5.4, 6.5.5a

³³ See examples 6.3.1d, 6.3.3b, 6.3.3b, 6.3.3d, 6.3.4a, 6.4.1b, 6.4.5b, 6.5.2a, 6.5.4b, 6.5.5b

³⁴ See examples 6.3.3b and 6.4. 5b.

³⁵ See example 6.4.1b.

³⁶ See examples 6.4.2b and 6.4.5a.

³⁷ Especially evident in the *Fürstner* examples of the third excerpt, 6.5.

- the *Fürstner* edition comes the closest to being the ideal version, but features insufficient use of *particells* and instrumental indications to further clarify overall textures.

As was done in the previous two chapters, it will be useful to apply the criteria mentioned in section 1.4 of Chapter 1, by which the various editions are assessed, to the editions discussed in this chapter.

The following table shows the author's assessment of each of the two editions according to those criteria:

Edition/Criterion	Fürstner	Boosey & Hawkes
Playability	Fair	Good
Accuracy of realisation	Good	Fair
Clarity of textures	Fair	Good
Sonority	Good	Poor
Successful compromise	Good	Fair
Fluidity/lyricism	Good	Fair
Absence of notational, articulation and phrase inaccuracies	Fair	Fair

We return to our first research question: *Can the operatic piano reduction only ever be a “stopgap” or can it fact function artistically on its own terms?* From the above table, it appears that the *Fürstner* edition meets most of the above criteria, whereas the *Boosey & Hawkes* edition, apart from being easily playable and readable, is somewhat mediocre. It has, however, been demonstrated in this analysis that a fusion of many of the elements of the *Fürstner* edition with the *particell* use of the *Boosey & Hawkes* edition, together with additional improvements, can and does result in a reduction which is indeed able to function on its own terms artistically.

This leads us to the second research question: *Is it possible to determine a common set of principles or guidelines relating to the realisation and performance of piano*

reductions? It is submitted that as far as this opera is concerned, it is indeed possible to determine a common set of principles or guidelines relating to the realisation and performance of piano reductions. The following principles and guidelines relating to the realisation and performance of this opera have been extracted following this analysis:

- Keyboard sonority should be enhanced by the addition of octaves to bass notes, added harmony notes and the use of the sustaining pedal to capture a full score that is so richly orchestrated;
- Clarity and transparency of individual textures is as important as sonority;³⁸
- Notational clarity of textures in the piano reduction of dense orchestration must involve frequent use of *particells* for auxiliary instrumental lines that cannot be compressed within the two principal staves;³⁹
- The instrumental indications for instrumental lines should be included wherever possible, so that the piano score resembles an abridged version of the full score;
- Important melodic textures be realised in their entirety, rather than interrupted at random or ambiguously tagged onto others;⁴⁰
- Instrumental textures should be faithfully realised in their correct pitch registers and octave displacement should only be applied as a last resort, in order to avoid the constriction of too many textures within a single stave;
- A very solid piano technique is required to meet the challenges expected in the piano reduction of an opera of this kind;⁴¹
- The possession of a fine sense of musicianship, artistry and the aural imagination to support the belief that a single instrument can reflect the multiple timbres and effects of a full Romantic orchestra is required;
- The pianist needs a clear aural sense of the sound parameters and colours of a full Romantic orchestra.

³⁸ For this reason, pedalling must be extremely skilful as well as abundant; overcrowding of textures should never occur, especially in the middle register; and principal melodic lines should be emphasised with a penetrating and *cantabile* tone in the upper register over a warm, subtle tone colour for the harmonic textures.

³⁹ Often several *particells* including two or more auxiliary textures may have to be notated as well as smaller notation of textures within the main staves to further clarify textures.

⁴⁰ This is extremely important in an opera where so many melodic textures are interwoven into the overall texture.

⁴¹ These techniques include excellent finger dexterity for the rapid string passages, a warm full sound using arm weight, excellent pedalling technique and an excellent *legato*.

Chapter 7

Hans Huyssen's *Masque*:

A Critical Analysis of the Orchestral Score and Piano Reduction

7.1 *Masque*

The final opera selected for analysis is Hans Huyssen's contemporary African opera, *Masque*. This opera combines both Western and African musical elements and, as such, deviates from the conventional opera forms which featured in Chapters 4, 5 and 6.

7.2 A Brief Introduction to Contemporary African Opera

There are but few operas which are set in an African context in an African language, and also scored for traditional instruments. On the other hand, there are adaptations of well-known operas such as Pieter-Louis van Dijk's adaptation of Verdi's *Macbeth*, which is placed in an African context and which incorporates traditional African instruments into a Western orchestra. *Opera Africa*, an opera company based in the province of KwaZulu-Natal in South Africa which strives to bring an indigenous African element to opera, has produced Western operas such as *Faust* and the *Magic Flute* in Zulu. In 1997 Cape Town Opera successfully produced *La Bohème Noir*, a modernised version of Puccini's *La Bohème* set in an African township. The libretto was adapted and translated into English by Hal Shaper and the production was directed by Michael Williams.

According to Angelo Gobbato, Director of the University of Cape Town's Opera School, the first South African opera to be composed and produced since the advent of the New South Africa, premiered at the Cape Town Opera festival in 1994, was Roelof Temmingh's opera *Enoch: Prophet of God*, based on the historic Bulhoek Massacre of the Israelites in Queenstown in South Africa in 1921. Temmingh collaborated with Lindele Jacobs, who chose and arranged a number of traditional Xhosa songs and hymns. The African musical patterns and rhythms were treated

exotically and scored for a Western orchestra by Temmingh. Michael Williams wrote the English libretto.

A groundbreaking work is Mzilikazi Khumalo's *Princess Magogo Ka Dinuzulu* (premiered in 2002 in Durban in South Africa and staged at the Ravinia Festival in Chicago in 2005). This work, sung in Zulu, incorporates language speech patterns in melodies, and draws on themes from the princess's original songs, which she performed on the *mgubu* (Zulu bow). The orchestration, for Western orchestra, was by Michael Hankinson, a British conductor and orchestrator.

The screen adaptation of Bizet's *Carmen* by Mark Dornford-May, *U-Carmen e Khayelitsha* (2005), starring Pauline Malefane as Carmen, has won critical acclaim and the Berlin film festival's Golden Bear award. Set in Khayelitsha, a township in Cape Town, it includes traditional African song and dance, and a Xhosa translation of the libretto. Bizet's musical score, however, remains intact. In October 2007 *Impempe Yomlingo*, an "Africanised" adaptation of Mozart's *Magic Flute*, premiered at the Baxter theatre in Cape Town. Directed by Dornford-May and adapted by Malefane, Mbali Kgosidintsi, Nolufefe Mtshabe and Mandisi Dyantyis, the libretto is translated into various African languages and accompanied by marimbas and drums. While this production has a distinctly African flavour, it remains an adaptation of a Western opera.

Is it possible to define "African" opera or describe it as an established genre when such contrasting models exist? Hans Huyssen answers: ¹

Opera is very much in a state of flux! In the widest sense, I would say the term 'African opera' is justified if there is a specific and credible African context and reflection or expression of African styles, experiences, contents, etc. But once you try to define this more precisely, you inevitably end up in the same discussion as when trying to define 'African music'. A lot is going on in Africa, so this has to be a very wide term. There are still very few African operas, however, and such a genre is far from being established.

¹ In correspondence with the author.

Hans Rosenschoon, composer and former director of the Conservatoire of Music, University of Stellenbosch, in his response to the questionnaire on African opera² made the following comments:

Is it when an opera is produced here, or composed here, when it contains typical African instruments/voices, or based on an African subject? As far as I am concerned African opera does not exist in the true sense of the word. The art form itself is embedded in the Western tradition. African opera is not comparable to an art form as traditional Chinese opera, for instance. True, by now we have a number of examples of operas being contextualised for South African audiences. In my experience, however, the so-called African operas I have encountered come across as surrogates anyway. There is also a tendency, in favour of appeal, to create a Hollywood kind of a score which to my taste makes the end result banal.

African opera is still in an experimental phase and the contrasting traditions of African and Western music pose several challenges.

The first challenge is that African instruments are tuned to regular, irregular or unequal distributions of different types of scales as defined by the musical practice of the different regions/cultures (Nketia, 1974), as opposed to the system of equal temperament.

The second challenge is that most traditional African music performers do not read Western notation, their musical traditions having long been passed on orally from one generation to the next. This leads to a conflict in performance practice between free and structured musical forms, which would inevitably affect the aesthetic quality of a work. Caesar Ndlovu, in his paper “Should African Music Be Notated?” (1991), argues that any notation of African music compromises its performance and that African music should not be forced to comply with a Western musical idiom. Certain notational devices such as the bar line appear to imply different things in classical Western and African musical language. According to L.E.N. Ekwueme’s “Concepts of African Musical Theory” (1974: 43-44):

² See Chapter 9.

If a bar line were used in the notation of African music, it has to be understood not to infer stress but simply a limit in time. The fact that the bar line in classical Western music has been associated with anticipating a stress, does not necessarily mean that it must be so interpreted if it were used in African music.

Ekwueme goes on to say that a possible solution for notating pitches in an “African” tonality is to include semi-sharps and semi-flats and to employ the bar line drawn in the space between the staves but not across the line of the staff.

There are certain stylised African musical forms which have been transcribed successfully by composers such as Hans Roosenschoon who used the *Mtsitso*, a musical dance form of the Southern Mozambican Chopi players³ in his orchestral work, *Timbila*. Roosenschoon studied the music of the Chopi from a 1973 recording of the *Mtsitso Kenge* of Venancio played by a full ensemble. He states:

The daunting task was to find common ground. The first problem was the tuning of their (the Chopi musicians) instruments. As they divide their octave into seven equal parts, there was no point in trying to adapt the Western instruments accordingly, and because I had in mind to use indefinite pitches such as very high or extremely low notes, or complex structures such as clusters, I soon realized the discrepancy in tuning would actually enhance the music. (Floyd: 1998, 291)

Roosenschoon’s composition, *Timbila*, combines a symphony orchestra with Chopi musicians each exchanging melodic motifs. The orchestra, with its *senza misura* passages, allows the Chopi musicians to interject with strong, rhythmic, yet improvisatory sections. Roosenschoon successfully integrates the two widely contrasting musical groups and styles in his technique, which allows both Western and African instruments to imitate each other’s themes and playing techniques.

Whilst African musical forms have been successfully transcribed for Western orchestra, the question remains whether this can be done for the piano. The piano, because of its equal temperament tuning, cannot accurately reproduce some of the African scales and tonalities. Additionally, to recreate traditional African sounds on the piano, unidiomatic playing techniques have to be used. This leads to the term

³ The Chopi communities live mainly in the Southern part of Inhambane Province of Southern Mozambique and their orchestras consist of five to thirty wooden xylophones of varying sizes and pitches, called *Timbila*.

“African pianism,” which originated with Akin Euba and is defined as the adaptation of performance techniques of African instruments for the piano. Euba cites the following aspects which he considers a part of African pianism (Euba, 1999):

- Thematic repetition;
- Direct rhythmical and/or tonal borrowings of thematic material from African traditional sources;
- Use of rhythmical and/or tonal motifs, although not borrowed from identifiable traditional sources, that are based on African idioms;
- Percussive treatment of the piano;
- Making the piano behave like African instruments, for example, drums.

From the above it is clear that the processes of piano transcription and African pianism are much the same. Since the opera *Masque* is scored for a Western orchestral ensemble, a Baroque chamber orchestra and traditional African instruments, a reduction of that opera would incorporate both techniques of African pianism and Western piano reduction, and is therefore an ideal contemporary opera to analyse for the broad spectrum of timbres and challenges it presents for transcription.

7.3 Analysis of *Masque*

As *Masque* incorporates both Western and African compositional elements and instrumentations, an important question arises: how does one successfully reduce such a spectrum of contrasting timbres, pitches and rhythms for the piano? The author was fortunate to have had direct dealings with the challenges of transcription when she was appointed *répétiteur* for the premiere of this production in 2005 for Cape Town Opera, which was conducted by the composer.

Briefly, the synopsis of *Masque* is as follows: there are four African masks in a museum, which are considered mere objects to the curator. Griot, an African prophet, visits the exhibition and, as he recollects their history, the masks come to life and they prepare their escape. A policeman then apprehends them and seeks to deport them,

but the curator objects to this, wishing to reclaim his artefacts. Phakade, a trickster, intervenes and calls on supernatural forces to reveal the true identity of the masks.

The composer and his assistant, Jörg Them, arranged the piano reduction of this opera. In general, the parts are clearly and accurately transcribed (with the aid of instrumental indications), but not enough attention seems to be placed on making the writing sufficiently pianistic.

The author found that, because of the extreme melodic complexity of the vocal lines of both soloists and chorus, it was easier to coach the singers by playing their parts in isolation. Furthermore, the singers rarely had any help in finding their pitches from the score's instrumental cues. In order to overcome these difficulties, a skeletal outline of many of the accompanying passages was played, emphasising the rhythmic rather than the textural shape. Certain scenes were written almost entirely for percussion and voice, such as scene 3 no. 11 (example 7.3), which is scored for *djembe* (a skin-covered hand drum), a drum set and *sprechgesang*. In this scene it was found that the best approach was to tap lightly the rhythmic patterns on the keyboard so as not to mislead the singers with a pitched sound.

Example 7.3: Scene 3, no. 11, bars 301-320. Huyssen-Them reduction

301 (♩=136)

G.P.

Djembe

ff

sf

p

sempre cresc.

313

83

(♩=120)

Rap meno mosso

f

sf

mp

319

The polyphonic ensemble and chorus scenes were very difficult to accompany as they involved multi-stave score reading. The piano reduction was of the accompanying orchestral texture and not of the choral parts. It was, therefore, necessary to coach these parts with a second pianist.

Four excerpts that encompass as many of the contrasting musical styles and forms as possible were chosen for analysis. They are:

- Act 1 scene 2 (no. 7), *Scholarly Discussion*;
- Act 1 scene 3 (no. 10), *Master Fula*;
- Act 2 scene 1 (no. 15), *Sam's Story*; and
- Act 2 scene 2 (no. 20), *Delusory Voice*.

The full score of each excerpt will be presented together with the piano reduction and analysis of each in sections 7.4 to 7.7 respectively. Where necessary, the author will suggest improved versions.

7.4 Scholarly Discussion

The first excerpt, *Scholarly Discussion*, involves Liebenberg, the curator, Hank-Svensson, a visiting historian, and Prof. Dubuffet, who engage in a discussion on the mask exhibition. The scoring is for a Western instrumental ensemble and bongos.

7.4.1 Analysis: bars 1-7

The challenge in the following example (example 7.4.1) is to incorporate effectively African non-pitched percussion instruments into the piano reduction.

The scene opens with a build-up of cymbals towards the downbeat of bar 1, where the four woodblocks begin a continuous *ostinato* quaver line up to bar 5. The snare drum enters with a short rhythmic pattern from bars 4-6. There are four independent, but equally important, melodic textures in the woodwinds, which culminates in bars 4-5 with the same rhythmic pattern (albeit on clashing pitches).

The clarinet continues with a solo-extended melody from bars 6-7. Liebenberg enters in bar 3 with a melodic line similar to that of the woodwinds with its leaps, dissonances and jerky rhythms. The woodblocks provide the only rhythmic stability in this passage, where accents in the instrumental and vocal lines are more frequently placed on off beats.

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Example 7.4.1: bars 1-7, full score.

Example 7.4.1: bars 1-7, full score. The score is in 3/4 time with a tempo of quarter note = 92. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Tenor Saxophone (T. Sax.), Percussion (Perc.), and String Drums (S. D.). The percussion part includes Cymbals (Cym) and 4 Wood Blocks. The string drums part includes a bass line. The score includes various musical notations such as dynamics (*sf*, *p*, *f*, *fp*, *mf*), articulation (*espress*), and phrasing slurs. The lyrics "Liebenberg" are written above the string drums staff, and the lyrics "Col-leagues, dear col-leagues we need to has-ten our tour" are written below the string drums staff. The score is divided into two systems, with a double bar line between them.

The piano reduction (example 7.4.1a) includes the woodblocks' parts in a *particell* above the two staves. The flute and clarinet lines fit neatly onto the treble stave, while the oboe and saxophone do likewise on the bass stave. There is some crossing over of hands in bars 3-4 as the oboe and saxophone play above the clarinet. Each texture remains sufficiently clear and playable.

Example 7.4.1a: bars 1-7, Huyssen-Them reduction.

4 Wood Blocks *p marc.*

Liebenberg f
Col-leagues, dear colleagues

FVCI
< sf

Ob/Sax
fp

we need to has-ten our tour

mf
At quar-ter to six

p
fp

The inclusion of the woodblock *particell* is helpful should someone be available to tap out the rhythmic pattern or just as a means of providing the additional information to the singer. The cymbals and snare drum, as prominent in the overall texture, however, are omitted in the reduction and in the author's view should be included in an additional *particell* below the woodblocks as seen in the author's version below (Example 7.4.1b).

Example 7.4.1b: bars 1-7, author's version.

4 Wood Blocks

Cymbal *p marc.*

Liebenberg

Col-leagues, dear colleagues

Fl/Ct

Ob/Sax

we need to has-ten our tour

At quar-ter to six

7.4.2 Analysis: bars 28-37

The following example, scored for woodwinds/horns and percussion, consists of a series of terraced entries of independent instrumental lines. It begins with an offbeat *sforzando* attack on the horn and snare drum, which continues as a *pianissimo* drum roll *crescendo* and *diminuendo* to bar 31.

Liebenberg enters against the sustained horn and snare drum roll in bar 29 with a highly syncopated and chromatic line as he introduces one of his artefacts to his colleagues. The horn continues with an even, sustained melodic line until bar 34, when it becomes melodically more interesting and builds towards a *forte* in bar 36. The clarinet, bassoon and bongos enter in bar 32, the oboe and saxophone in bar 34 and finally the flute in bar 36. The textures of the bongos and the vocal line (from bar 32) have a strong rhythmic drive, which contrasts with the sustained textures of the brass and woodwind, which avoid strong downbeat accents until the climax of the phrase (bars 36-37).

Example 7.4.2: bars 28-37, full score.

28 *tempo rubato* *a tempo* 46

Cl. *p*

Bsn. *p*

Hn. *sfz* *mp* *3*

S. D. *sfz pp* *mp* *3* *Bongos* *mp* *f* *mp*

Liebenberg *f* *in a formal tone* *3* *3* *poco f* *more personal again* *meno f*

Ex - hi-bit B for - ty nine/ three o three a mas - ter-piece in it's own right, bea-ring wit-ness, as is in e-vi- dence, of a

34

Fl. *mf*

Ob. *mf espress.* *f espress.*

Cl. *mf*

T. Sax. *p*

Bsn. *p*

Hn. *mf* *cresc.* *f*

Perc. *Cymbal* *p* *mf* *sfz* *3*

cresc. *f* *3*

vi-su-al hie-rar-chy so ty-pi-cal of cos - mo - lo - gi - cal masks

In the piano reduction (example 7.4.2a), Huyssen and Them choose to notate the horn and snare drum entries at bar 28 as a *sforzando* trill, which is an excellent way to sustain the sound of the note and to reflect the drum roll effect of the snare drum. They suggest a semitone trill, which makes the oscillation between the two pitches less obvious. The woodwind and brass are divided between the two staves and the inclusion of instrumental indications clarifies the individual textures.

Example 7.4.2a: bars 29-37, Huyssen-Them reduction.

tempo rubato
Liebenberg *f* in a formal tone
Ex - hi-bit B for - ty nine/ three o three
a tempo
a mas - ter-piece in it's own right, bea-ring wit-ness, as is in e-vi- dence, of a
more personal again
meno *f*
46
47
Hrn. *sfz* (Trill *ab lib* only to sustain tone) *mp*
Cl. *p*
Bn.
34 *cresc.* *f*
vi - su - al hic - rar - chy so ty - pi - cal of cos - mo - lo - gi - cal masks
mf *espress.* Sax *f espress.*

The only point at which the woodwind texture loses clarity is at bar 34, where the horn entry on the fourth beat is not marked and the implication is that the oboe line continues, when in fact it does not. The unmarked horn line continues through bar 35 in the soprano line in the treble stave, but is truncated before bars 36-37. It is clear that the *espressivo* oboe melody has more prominence than the horn line and for this reason has been included. It is suggested, however, that the horn line should continue from bars 36-37 in smaller notation for the sake of textural clarity.

The oboe line returns in the soprano voice in bar 36, but without an instrumental indication, implying that it had played the entire phrase from bar 34 onwards. The clarinet line (which is also unlabelled) in the alto voice of bar 35 also abruptly ends at the end of the bar and, in the author's view, this line should continue in the tenor voice of the bass stave.

The bongos part should be notated as a *particell* above the treble stave as it is very important for the singer to be aware of this line, which can help in providing the rhythmic support necessary to this phrase. The author's version (example 7.4.2b) incorporates the following improvements:

- The bongo line as a *particell*;
- The completion of the clarinet in the middle texture from bars 36-37;
- The completion of the horn line in bars 36-37 as small notation;
- The inclusion of additional instrumental indications.

Example 7.4.2b: bars 28-37, author's version.

Example 7.4.2b: bars 28-37, author's version. The score is in 4/4 time and features a vocal line, Bongos, Horn (Hrn.), Clarinet (CL), Bassoon (Bn.), and Saxophone (Sax). The vocal line starts at bar 29 with the lyrics "Ex-hi bit B for - ty nine/three o three a mas - ter piece in it's own right, bea ring wit ness, as is in e - vi dence, of a". The Bongos enter at bar 30 with a *mp* dynamic. The Horn enters at bar 30 with a *sfz* dynamic and a trill. The Clarinet and Bassoon enter at bar 30 with a *p* dynamic. The Saxophone enters at bar 30 with a *mf espress.* dynamic. The score includes various dynamics such as *f*, *poco f*, *meno f*, *mp*, *sfz*, *p*, *mf*, *f*, and *f espress*. The score also includes articulation marks like *cresc.* and *sfz*.

7.4.3 Analysis: bars 42-48

The vocal line in the following example has an almost instrumental quality in its *marcato*, rapid delivery. Hank-Svensson loudly interrupts his colleague's speech to express his different opinions on the artefacts. The woodblocks enter shortly after the vocal line with an imitative interjection. The horn enters on a *sfp* at the end of bar 42, followed by the second and first trombones, in canon on a tritone. All three parts build to an abrupt climax in bar 44.

The first and second English horns, bassoon and clarinet enter at bar 45, all building from a *pianissimo* to climaxes in bars 46 and 47. All the instrumental lines and vocal

lines alternate from quaver/semiquaver to triplet rhythms. Both English horns end with *fp* notes in bars 44 and 45 respectively. As the clarinet line continues in bar 47, it is joined by the saxophone and in bar 48, the flute, oboe and bassoon. The oboe, clarinet, saxophone and bassoon all have *sfp* notes at the end of bar 48.

Example 7.4.3: bars 42 – 48, full score.

47

Excuse me dear colleague, but do I detect a touch of hybird, a shade of transition. Ape riod of dy na mic e vo lution perhaps?

In the piano reduction (example 7.4.3a) the woodblock interjection in bar 42-43 is notated in a *particell*, which is useful for the singer (Hank-Svensson), because it is the only instrument which marks the down beat of bar 43 as the other instrumental lines are held over the bar line. The part distribution is as follows:

- In bars 43-44 the second trombone line is notated in the bass stave, the first trombone in the alto voice of the treble stave and the horn in the soprano voice;
- The first and second English horns entries in bars 45-47 are notated in the treble stave;
- The clarinet line is notated in its entirety from bars 45-48 in the tenor voice of the bass stave;
- The bassoon, saxophone and horn entries are all notated in the bass voice;
- Lastly, the flute entry in bar 48 features in the soprano voice.

Example 7.4.3 a: bars 42-48, Huyssen-Them reduction.

The musical score for Example 7.4.3 a, bars 42-48, is a piano reduction of a full orchestral score. It is in 4/4 time and features a vocal line (Hank-Sv.) and several instrumental parts. The vocal line is in the soprano voice, with lyrics: "Excuse me dear colleague, but do I detect a touch of hybird, a shade of transition. A period of dysfunction, per haps?". The instrumental parts include Wood Blks (mf), Perc. (mf), Hrn (pp), Cor (pp), Trb (pp), Cl Bn (pp), and Sax (pp). The score includes dynamic markings (f, mp, cresc., f, pp, mf), articulations (trills, slurs), and a tremolo marking (trem ad lib.) in the final bar.

While the parts are all faithfully transcribed, all the *sfp* and *fp* indications in the full score have been omitted in the piano score. These articulations can, and should be, effected on the piano and in this context, where they appear at the climaxes of phrases

(bars 46-48), they especially need to be highlighted. The bongos in bar 48 should be included in a *particell* above the treble staff. The author's version (example 7.4.3b) includes the dynamic articulations and the bongos *particell*.

Example 7.4.3b: bars 42-48, author's version.

The musical score for Example 7.4.3b, bars 42-48, is presented in two systems. The first system includes the vocal line for Hank-Sv. and the percussion line, along with instrumental parts for Wood Blks, Hrns, Trb, Cor, and Cl/Bn. The second system focuses on the Hank-Sv. vocal line and the Bongos part.

System 1 (Bars 42-48):

- Hank-Sv.:** Vocal line with lyrics: "Excuse me clear col league, but do I de tect atouchofhy bird, a shade of transition. A period of dy na mice vo lution per haps?". Dynamics: *f*, *f*, *mp*, *cresc.*, *f*.
- Perc.:** Includes Wood Blks (*mf*) and Bongos (*mf*).
- Wood Blks:** *mf*.
- Hrns:** *sfp*.
- Trb:** *sfp*.
- Cor:** *pp*, *cresc.*.
- Cl/Bn:** *pp*, *cresc.*.

System 2 (Bars 42-48):

- Hank-Sv.:** Vocal line with lyrics: "Excuse me clear col league, but do I de tect atouchofhy bird, a shade of transition. A period of dy na mice vo lution per haps?". Dynamics: *fp*, *mf*, *mp*, *sfp*, *sfp*.
- Bongos:** *mf*, *mp*, *sfp*, *sfp*. Includes a *trem ad lib.* section.

7.4.4 Analysis: bars 121-130

The final 10 bars of this excerpt (example 7.4.4) are in strong contrast with the previous examples in that there is a strong rhythmic unison within each instrumental group, which creates blocks of sound in which the melodic content is subordinate to the textural effect of these textures. The vocal lines are, however, strongly independent one from another as the disagreement between the three colleagues, Liebenberg, Hank-Svensson and Dubuffet, builds to a climax.

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Example 7.4.4: bars 121-130, full score.

120

Bar./Bsn. *poco f marc.*

Tbn. I *poco f marc.*

Tbn. II *poco f marc.*

Fl. *f sf*

Ob. *f sf*

Cl. *f sf*

T. Sax. *f sf*

Bsn. *f sf*

Flexatone *f*

Perc. *f*

S. D. *pp*

Dubuffet *mf persuasive*

Liebenberg *ff in abhorrence*

No, not Jen-kins!

in his re-cent es say on A ware-ness of con-cept and pro-

126

54

Fl. *f sfz*

Ob. *f sfz*

Cl. *f sfz*

T. Sax. *f sfz*

Bsn. *f sfz*

Bongos *f*

S. D. *f*

Dubuffet *3 ff*

Liebenberg *f*

He o-ver reads!

cess in pri-mi-tive art reads a sub text in-to this group of ex-pres sions of mi-gra-to-ry

move - ments,

The orchestration begins in bar 121 with the baritone bassoon, first and second trombones playing different pitches but in rhythmic unison (*marcato* quaver triplets) against the *marcato* vocal line of Hank-Svensson. Liebenberg's interruption "No, not Jenkins!", is imitated in the flute, oboe, clarinet and flexitone with *forte sforzando* notes half way through bar 122. Dubuffet then enters in bar 123, adopting a less aggressive and more persuasive tone. This is accompanied by a triplet staccato pattern in the flute and clarinet (in parallel thirds).

Dubuffet's second phrase (bars 124-127) starts at a *forte* and builds to a *fortissimo* as the melody rises to a high B natural. The oboe, saxophone and bassoon enter at the end of bar 124 in rhythmic unison, the contours of their melodic lines following the same gradient and building to a *forte* climax on the last beat of bar 126. The snare drum enters in bar 123 with a *pianissimo* drum roll building to an *sf* in the following bar and continues with accented quaver note entries in bars 125-126, also building to a climax on the fourth beat of bar 126.

The *tutti* woodwinds play a *sforzando* chord on the off-beat of bar 127, followed by a chorus of highly complex *forte* semiquaver/triplet/quintuplet passages with the same rhythmic contour. Dubuffet continues in bar 128 in a lower vocal range and at a reduced dynamic.

Halfway through bar 128 all five woodwind parts enter canonically in rapid succession beginning with the flute and ending with the bassoon half way through bar 129. Each instrumental line is, however, rhythmically and melodically quite independent one from the other. The bongos enter intermittently at bar 127, but also build to a climax in bar 130 along with the woodwind textures.

The following reduction (example 7.4.4a) is well transcribed: all the pitched instrumental entries are accurately notated with instrumental indications except for the complex textures at bars 127-130. It is impossible to play all five independent woodwind lines between two hands. At bar 127 Huyssen-Them chose to notate only the complete oboe and bassoon lines, with the other voices only included in the first and last chords. The only pitch displacement occurs with the transposition of the bassoon's second note down an octave to avoid an awkward leap of a seventh in the

Because of the complexity of all five woodwind parts in bars 128-130, Huyssen and Them transcribe some of them partially, as in the case of the flute entry in bar 128, which is followed by the clarinet line on the fourth beat of that bar. The oboe notated in the bass stave at bar 128 (the first note is displaced down an octave so as not to become entangled with the flute line) is replaced by the saxophone at bar 129, which also continues in its entirety to the end of the example. The bassoon line is omitted altogether. While it is not ideal to disrupt melodic lines, it is important that the canonic entries of the flute, clarinet, oboe and saxophone are correctly notated. It is difficult to discern each individual texture when played together in live performance, given the rapidity and complexity of this polyphonic passage. The arrangement of bars 128-130 is therefore the most effective and playable option. The only addition I would make would be to notate the snare drum and bongo entries in additional *particells*.

7.5 Master Fula

In the second excerpt, *Master Fula*, Griot touches the masks, causing each of them to awaken. The only Western orchestral instruments that are used are the timpani, cello and double bass (at the start of the scene before the masks awaken). The rest of the scoring is entirely for traditional African instruments including: the *uhadi*, which accompanies Griot; the *umtshingo* (an African flute made from rubber tubing) in A and F, which initially accompany the masks, Nomfama and Butho; the *akadinda* (a Ugandan xylophone), *igubu* (a large cow-hide bass drum) and *djembe* then join this group; the *umrhubhe* (a mouth-resonating musical bow) then enters, accompanying *ntsizi*; finally the *mbira* (a lamellaphone)⁴ enters as the final mask, Nokufa, is introduced. The shaker plays throughout the scene.

⁴ A set of tuned metal or bamboo tongues.

7.5.1 Analysis: bars 1-9

The overall texture of the next example, scored only for bass strings and the *uhadi*, is transparent and delicate. It opens with a *pianissimo* sustained *tremolo* in the double bass and cello, a minor ninth apart, which continues through to bar 9 with slight pitch variations in both instruments. The timpani reinforce the double bass entries in the first six bars and the tam-tam has a single note entry in bar 1. The *uhadi* enters in bar 2 as an *ostinato* crotchet quaver triplet pattern on two pitches, D and C in the bass clef. The dynamic marking is a *mf* which, given the subtlety and transparency of the sound produced, would translate as a *piano* within the overall texture. The *uhadi* was, in fact, amplified for the performances conducted by the composer in 2005 for Cape Town Opera. The vocal line begins as spoken dialogue and continues with sung pitches.

Example 7.5.1: bars 1-9, full score.

The musical score for Example 7.5.1, bars 1-9, full score, is presented across five staves. The top staff (bass clef) represents the double bass and cello, featuring a sustained tremolo in a minor ninth interval, marked *pp*. The second staff (bass clef) is for the *Uhadi*, showing a triplet pattern on two pitches, D and C, marked *mf*. The third staff (bass clef) is for the Tam Tam, showing a single note entry in bar 1, marked *mf*. The fourth staff (bass clef) is for the Griot, showing spoken dialogue and sung pitches, marked *mp*. The bottom staff (bass clef) is for the double bass and cello, showing a sustained tremolo in a minor ninth interval, marked *pp*. The score includes dynamic markings (*pp*, *mf*, *mp*, *cresc.*) and performance instructions (*Perform Pattern*, *always triplet rhythm*, *pont.*, *pp pont.*).

The reduction (example 7.5.1a) should be played as delicately and transparently as possible to give the effect of the instrumentation of the full score. The *uhadi* line is realised in the right-hand stave with the dynamic indication of *mf*, which should be reduced to the equivalent of a *pianissimo* on the piano: it is a challenge to produce such a subtle timbre on the piano and it is suggested that the *una corda* pedal be used to further mute the sound.

Example 7.5.1a: bars 1-9, Huyssen-Them reduction.

1

Griospoken : Master Fula from the village Kisi, son of Ama

mp

Uhadi

mf

pp

Vc/Db

found the

8

wood

(8)

7.5.2 Analysis: bars 76-91

In following example (example 7.5.2) the *akadinda* and *uhadi* accompany Butho's vocal line. There are six *akadinda* players, who enter in sequence but do not play together. The Harvest pattern is an *ostinato* quaver melody (played as octaves in the treble stave) throughout the excerpt, alternating between simple and compound meters. From bar 83 the pattern develops into rapidly alternating semiquaver octaves between the hands, with the left hand playing a counter-melody on the off beats. The *igubu* plays at irregular intervals with frequent off beats within the same alternating rhythmic meters as the *akadinda*. The vocal line mirrors the *akadinda* right hand melody but in the baritone register.

Example 7.5 2: bars 76-91, full score.

69
(♩=136) *Buth* *poco f*

She could not count the harvest in just one day. She could not count the harvest in just

Igubu

69
Akadinda *Harvest Pattern*

poco f *p* *mp*

one day. She could not count the har-vest in just one day.

mp

In example 7.5.2a the *akadinda* octave melody is divided between the two hands until bars 83 as in the full score. Thereafter, both hands play the rapidly alternating semiquaver pattern in octaves. The *igubu* line is notated in a *particell* above the staff.

Example 7.5.2 a: bars 76-91, Huyssen/Them reduction.

76 *Igubu*

Butho poco f

1. *Akadinda*

poco f

p

mp

She could not count the har vest in just one day. She could not count the

85 *Igubu*

poco f

4.

har-vest in just one day. She could not count the har-vest in just one day.

While the *akadinda* player can play rapidly alternating semiquaver patterns in octaves with great dexterity and precision, it is more difficult to produce this effect on the keyboard. The pianist should therefore be less concerned with melodic precision than with effecting the rhythm. It is also not necessary to play octaves in both hands from bar 87 onwards as the texture is light. It is more playable and rhythmically effective to omit the inner octave notes of each texture, so that each hand plays only single notes and can therefore effect a more rapid *tremolo* that is also lighter in texture.

Example 7.5.2b: bars 76-91, author's version.

69 (♩=136) *Buth poco f*

She could not count the harvest in just one day. She could not count the harvest in just

S. D.

Igubu

Harvest Pattern 69

Akadinda 1.

poco f

p

mp

mp

one day. She could not count the har-vest in just one day.

S. D.

7.5.3 Analysis: bars 119-124

In example 7.5.3 below the *akadinda*'s rapid semiquaver pattern continues (pausing in bars 121-122) against the melodic line of the *umtshingos*. The two *umtshingos* then play together (in parallel fourths) a more rhythmical pattern resembling the Harvest pattern, before slowing down to a sustained harmonic texture from bars 123-124. The *igubu* and *djembe* play throughout the example in counterpoint. The vocal line has a sudden *agitato* entry at bar 120, "that falls, falls..." against the *umtshingos* and drums. The *akadinda* resumes (in bar 123) against the sustained textures of the *umtshingo* and Nomfana's vocal line.

Example 7.5.3: bars 119-124, full score.

119

Umtshingo in A

sf espress.

dim.

Umtshingo in F

sf espress.

dim.

Djembe

Igubu

Nomfama

f

says, That falls, falls,

p

The *akadinda* texture at bars 119-120 in the reduction (example 7.5.3a) is reduced to only the upper stave texture, which is realised as octaves played by the left hand. This lends rhythmic strength to the texture and enables the right hand to play the *umtshingo* lines.

When the *akadinda* returns in bar 123 the *ostinato* pattern is realised as single-note semiquavers, which works well at a *piano* dynamic, and leaves the right hand free to play the *umtshingo* lines. The *igubu* and *djembe* lines are merged in a single *particell*. It is suggested that each line be notated with different note stems and rests so as to distinguish between them. Apart from this suggestion, the author finds this example to be both playable and accurate.

Example 7.5.4: bars 203-208, full score.

74 (♩=78)

203 *Umtshingo in A*

Umtshingo in F

Mbira
mp (Mvura Pattern /rain)

Shaker
pp

Djembe
p

207 *espress*

espress

Mbira
mp

B (Majuru Pattern/ termites)
poco f

Shaker

Djembe
p

Hosho
pp

Nokufa p subdued at first

When it rained, when it rained just ter - mites came to life and reign. The night was a -

wake

In example 7.5.4a below the *umtshingo* textures are scored in the right-hand stave and the two-voice imitation is easily playable. The *mbira* texture is realised in the left-hand stave, but with some of the upper pitches adjusted down an octave to avoid the wide leaps and interference with the *umtshingo* textures. The left-hand pattern both is playable and conveys the essence of the instrumental texture. Of the percussion instruments, only the shaker is notated in a *particell* above the stave.

Example 7.5.4 a: bars 203-208, Huyssen-Them reduction.

The musical score for Example 7.5.4 a consists of two systems. The first system (bars 203-208) features a Shaker part in the upper staff (marked *pp*) and a piano part in the lower staff (marked *mp*). The piano part has a complex texture with triplets and sixteenth notes. The second system (bars 209-214) features a Shaker part in the upper staff (marked *p*) and a piano part in the lower staff (marked *mp*). The piano part includes lyrics: "Nokufa *p* subdued at first", "espress When it rained, when it rained, just". The piano part also has triplets and sixteenth notes.

The only improvement that the author suggests is that the *hosho* line should also have been notated, below the shaker *particell*, given that it is the first entry of this instrument. In all other respects this is an effective realisation. Regarding the performance of the example, it is important that the left hand be played with a light, even non-*legato* touch to capture the plucked timbre of the *mbira*.

7.6 Sam's Story

In the third excerpt Sam, a blind African musician who has travelled to Europe to start a new life, but who has to earn money busking in a subway, tells his life story to Nomfana.

The scoring is for a combination of traditional Western ensemble (woodwind, brass, percussion and string instruments); popular instruments including guitar, bass guitar, a drum set and tenor saxophone; and African instruments including the *umrhubhe* and percussion instruments, *hosho*, rainmaker (a bean-pod rattle) and *igubu*. The scene is rich in contrasting textures and features imitative, intricate woodwind solos, the rhythmic *ostinato* of the double bass and *umrhubhe* as well as virtuosic string passages. The chordal guitar texture is a recurrent *leitmotif* that unifies the scene, played in combination with traditional and Western instruments.

7.6.1 Analysis: bars 340-355

The vocal line in the following example (7.6.1) is the principal melodic texture, which builds through a steady ascent of quaver triplets to a virtuosic melismatic *cadenza* in bars 345-347. The intensity is maintained in the next three bars, where the vocal line incorporates several dramatic leaps. The woodwind textures from bars 340 -347 are varied and independent from one another, although there is much rhythmic imitation between them. The overall effect of the accompaniment is decorative and it assumes a secondary role to that of the vocal line. The guitar plays a continuous chordal accompaniment, which becomes more agitated from bars 345-347. The strings enter in succession from bars 345, building to a unison-accented chord on the final semiquaver of bar 346. In bar 348 a drum set enters with a recurring motif. In bars 348-349 the bassoon and bass strings play an ascending semiquaver scale passage, while the remaining woodwinds form a virtuosic contrapuntal texture.

From bars 350-355 the overall texture is gradually reduced to a series of short two- or three-note canonic entries in the woodwinds and strings, with the double bass mirroring the guitar line. Huyssen-Them call for the strings to imitate the style of playing of the *umrhubhe* (rough, scratchy and haunting). The voice re-enters in bar 354, followed by an accented chord on the downbeat of bar 355 by the guitar, percussion and double bass.

Example 7.6.1: bars 340-355, full score.

340

Fl. *legato*
mp dolce

Ob.

Cl. *p*
poco f cantabile

A. Sax. *poco f cantabile*
piu f

Bsn. *piu f*

B. *Sam 3 poco f with excitement*
piu f

My daysof leak wergoneinastreakwherhe pam_peredne fora full wholeweek

Bass Guitar

Vln. I *cresc. molto*

Vln. II *f*

Vla. *f*

Vc. *mf*
cresc.

114

346

Fl. *f*

Cl. *f*

A. Sax. *f*

Bsn. *f*

Perc. *Shaker*
p

B. *f*
It felt likebreaking a life - long fast, butof course thatouldn't last

Bass Guitar

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*
mp

351 354

Fl.

Cl.

A. Sax.

Perc. *Shaker* *p* *sfz*

B.

Bass Guitar

Vln. I

Vln. II

Vla.

Vc.

Db.

that could-n't last

In the following example (7.6.1a) Huyssen and Them chose not to incorporate the guitar texture in this realisation, which includes only the woodwind and bass string entries. This is unfortunate, as the singer needs to hear the harmonic and rhythmic texture of the guitar rather than the upper woodwinds, which have a largely ornamental value.

Example 7.6.1 a: bars 340 – 355, Huyssen-Them reduction.

114

340 *poco f with excitement* Sam *p* *poco f dolce* *piu f*

My days of bleak were gone in a streak when he pampered me for a full whole week. It

348 *f* *p*

felt like a king a life-long fast, but of course that could n't last...

Bn Cl Sax Bn Vc Db

The following improvements are suggested:

- The guitar texture is incorporated throughout the example on the main stave;⁵
- The saxophone line remains in the treble stave from bars 343-345;
- The saxophone part in bars 348-349 is replaced by the guitar part;⁶
- The saxophone and clarinet parts in bars 351-352 are replaced by the guitar part;
- A compound arpeggiated chord in the guitar is added to the downbeat of bar 355.⁷

These improvements are set out below in the author's version (example 7.6.1b).

⁵ From bars 340-347 this can be achieved without omitting any of the woodwind textures apart from part of the bassoon and flute lines.

⁶ The upper woodwind textures are decorative and less important than the bassoon and bass string textures, which still feature in the bass stave.

⁷ This accented chord gives greater impetus to the down beat, especially since there are also *sforzandi* and *forte* attacks on the *igubu*, rainmaker, *hosho*, shaker and *umrhubhe* at this point.

consisting of repetitive, semiquaver and quaver passages. From bar 421 the oboe and clarinet enter, duplicating the first violin texture, and from the last quaver of bar 422 the double bass shares the bass guitar line in the low register.

Example 7.6.2: bars 416-423, full score.

119

416 (♩=96) *accel.* *piu mosso* (♩=108)

Ob.

Cl.

A. Sax.

Bsn.

Dr.

Bass Guitar

Vln. I

Vln. II

Vla.

Vc.

Db.

poco f

poco f

poco f

molto vibr.

f

f

f

poco f

poco f

f

f

421

Ob. *mf* *f*

Cl. *f*

Bsn.

Bass Guitar

Vln. I *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *f*

Db. *f pizz.*

The piano reduction (example 7.6.2a) is playable, but omits some key instrumental entries. The overall texture is too notey (especially from bar 420), with a strong presence of the repetitive semiquaver string textures.

Example 7.6.2a: bars 416-423, Huyssen-Them reduction.

The musical score for Example 7.6.2a, bars 416-423, Huyssen-Them reduction, is presented in two systems. The first system (bars 416-420) shows a Clarinet (Cl) entry in bar 418, a Violin I (Vn. I) entry in bar 419, and a Bass Guitar entry in bar 419. The second system (bars 421-423) shows a Bass Guitar entry in bar 421, a Bass Guitar entry in bar 422, and a Bass Guitar entry in bar 423. The score includes dynamic markings such as 'f', 'poco f', and 'piu mosso'.

The opening three bars are well arranged, except that the clarinet entry in bar 418 is omitted. Furthermore, the important melodic entry of the bass guitar in bar 419 is incorrectly notated and does not continue into bar 420. In the author's view, it is unnecessary to include the less important texture of the second violins in bars 420-421. The guitar line moves from the main stave to a *particell* in bar 421, is then interrupted for a bar with a harmonic texture (combining the 2nd violin and viola parts) before resuming in the *particell*. Not only is the continuity of this line broken, but it is unnecessary to include it in a *particell* at all, as it can quite easily be accommodated in the main stave. In bar 423 of the Huyssen-Them reduction the guitar line is transposed down two octaves from its original pitch in the full score in the *particell*, which not only distorts the sound but reduces its prominence in the overall texture.

The improvements suggested by the author are the following:

- The first clarinet entry in 418 should be included;
- The bass guitar line in bar 419 should be accurately transcribed in the correct register;
- The bass guitar line should remain on the main stave, uninterrupted;

- The *particell* should be omitted as well as the 2nd violin/viola texture in bar 422;
- The bass guitar line in bar 423 should be notated in the correct register;
- Additional instrumental indications would further clarify the overall texture.

These improvements are contained in the author's version in example 7.6.2b below.

Example 7.6.2b: bars 416-423, author's version.

7.6.3 Analysis: bars 450-461

The next extract (example 7.6.3) features the *umhrubhe* playing a repetitive bass pattern, the bell with a triplet *ostinato* pattern and the shaker, *hosho*, rainmaker and *igubu*. The clarinet and oboe enter independently and then play in rhythmic unison in bars 454-455 before separating again. The viola and cello also enter in bar 453 in rhythmic unison and are joined by the double bass and violins in the following bar. In the final three bars (as, to some extent, also in bars 454-455) the string parts merge into a more unified block of sound as they build to a *forte* chord at bar 461.

The bass guitar enters in bar 454 with an agitated melodic line with wide leaps and accents that continue to bar 458.

Example 7.6.3: bars 450-461, full score.

450 *piu mosso* (♩=96) *allarg* *a tempo*

Bar./Bsn. *f*

Ob. *p* *f*

Cl. *Rainmaker* *p* *f*

Dr. *f* *dim.*

Perc. *Shaker* *dim.*

Perc. *Hosho* *f*

Bell *mf* *3*

S. D. *Igubu* *mp* *f*

Nomfama *reassuringly* *f*

in the pro per style filledwithma gicand lore...as though you were a ge

Bass Guitar *f*

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *pizz.* *f*

456 122

Bar./Bsn. *acc.*

Ob. *p dolce* *f*

Cl. *mp espress* *f*

Dr. *Drum kit*

nuine, a ge-nuine li-ving gri-ot.

Bass Guitar

Vln. I *p dolce* *f marcato*

Vln. II *f marcato*

Vla. *f marcato*

Vc. *arco* *f marcato*

Db. *f marcato* *arco*

The piano reduction in example 7.6.3a below opens with only the *umrhubhe* line in the bass stave. The percussion is omitted, as it is unnecessary, given the lightness of these textures. The combined cello and viola lines join the *umrhubhe* in bar 453. The clarinet line enters in the treble stave, but is taken over in bar 454 briefly by the oboe line in the soprano voice. The first violin enters in the alto voice, but moves into the soprano voice truncating the oboe line. The viola texture, in turn, enters in the alto voice. The string lines complicate and disrupt the melodic texture unnecessarily.

Example 7.6.3 a: bars 450-461, Huyssen-Them reduction.

450 *piu mosso* (♩=96) *Nomfanto* *reassuringly* *f*

in the pro per stylfilledwithma gicandlore...as though you were... a ge... nuine,

piu mosso (♩=96) *allarg a tempo* *Cl*

Umrhubhe *f* *Vc* *+Va* *Umrhubhe*

457 a ge - nuine li-ving gri - ot...

Vn *acc.*

Bass Guit *Vc* *Db*

The *umrhubhe* line continues when the bass strings enter from bar 453, but when the bass guitar enters in bar 454, it become very difficult to define each of the four highly independent instrumental lines and the overall texture is challenging to play at tempo. The bass guitar line in bar 455 is notated an octave lower than in the full score. From bars 458-461 the effect in the full score of the build-up of sound towards a climax at bar 461 is lost in the reduction, which implies the opposite with a *diminuendo* marking in bars 458-459. None of the *forte* and *marcato* markings are included from the full score and the double bass line could have been doubled with 459 to effect greater sonority.

In summary, the Huyssen-Them reduction is unsatisfactorily realised for the following reasons: the over-complicated melodic texture does not aid the singer in finding the correct pitches; a lack of clarity between textures (especially the *umrhubhe* and guitar parts); octave displacement of instrumental lines occurs (the bass guitar part); and there is an ineffective build up of sound towards the final bar.

The author therefore suggests the following improvements to the reduction:

- The violin lines in bars 454-455 should be omitted, as they complicate the overall texture, and replaced by the clarinet and oboe lines, which not only double the vocal line but are more playable and stronger rhythmically;
- The viola line from bar 453 should be omitted as it creates too thick an accompanying texture;
- The cello line in bar 453 should be accurately transcribed without any modification;
- The guitar entry in bar 454 should be notated on sounding pitch in the treble stave;
- The guitar line can continue uninterrupted through to bars 456-457, if the lower octave leaps are avoided;
- The double bass line in bar 459 should be doubled with the lower octave for greater sonority;
- Additional instrumental indications, dynamic and articulation markings should be included.

The author's version in example 7.6.3b incorporates the above improvements.

Example 7.6.3 b: bars 450-461, author's version.

The musical score for Example 7.6.3 b, bars 450-461, is presented in a multi-staff format. The top staff is the vocal line, marked *piu mosso* (♩=96) and *Nomfama*, with lyrics: "in the proper style filled with a gicandlore as though you were a ge nuine, a ge nuine li-ving gri-ot." The score includes tempo markings such as *a tempo reassuringly* and *allarg*, and dynamic markings like *f* and *mp*. The instrumental parts include Violin 1, Violin 2, Oboe, Clarinet, Guitar, Cello, and Double Bass. The score also features articulation markings like *acc.* and *marcato*, and a *Tutti* marking at the end. The score is written in a key signature of one flat and a 3/4 time signature.

7.7 Delusory Voice

In the final excerpt, *Delusory Voice*, there is a contrast between the hypnotic, repetitive kudu horn and string textures which accompany Phakade, and the agitated and rhythmically complex instrumental interludes characterising Liebenberg (scored for Classical instrumental ensemble). Phakade's view that the masks should be liberated to assume other forms is in opposition to Liebenberg's rigid approach, which is that they should be kept and safeguarded. The contrasting musical textures and instrumentation reflect these conflicting views. The component of African instruments includes six kudu horns, shaker and *igubu*, and the Classical instrumental ensemble again includes woodwinds, strings brass, timpani as well as the less conventional woodblocks, drum set and tenor saxophone.

7.7.1 Analysis: bars 96-102

The accompanying parts (kudu horns) of example 7.7.1 below centre on the notes b and C-sharp. Added to this gentle, mellow accompaniment is the clarinet's chromatic and syncopated line, which is interrupted by frequent rests. The trombones provide rhythmic support on the downbeats of bars 96-98. The shaker and *igubu* enter in bars 98 and 99 respectively, mirroring the rhythmic texture of the kudu horns. The lower strings provide a light and imitative harmonic texture and Phakade's vocal line enters at bar 98 with a repetitive melodic and rhythmic pattern that imitates a drum pattern, reinforced by his text "the voice you hear answers the drum."

Example 7.7.1: bars 96-102, full score.

96 (♩=84)

Kudu Hn.2 *p*

Kudu Hn.3 *p* *Kudu Hrn 6*

Kudu Hn.5 *p*

Tbn.I *p* *pp*

Tbn.II *p* *pp*

Cl.

Perc. *Shaker*

Igubu

Phakade

The wood that you feel is the flesh I'm from

Vla. *pizz* *p*

Vc. *p* *mp*

100

Kudu Hn.2

Kudu Hn.3

Kudu Hn.5
Kudu Hrn 6

Cl.

Perc.

Phakade *piu f*

The voice you hear an - swers the drum

Vc.

In the reduction of this extract (example 7.7.1a), we again encounter the difficulty of realising melodic and accompanying textures written in the same register, i.e. the clarinet and kudu horns. To avoid the notation of several or more textures of the same pitch range on the same staff, the kudu horns have been transposed down an octave, which is not ideal as their pitch becomes distorted. This is, however, preferable to transposing the more important clarinet line. The clarinet is therefore notated in the treble staff until the last quaver of bar 101, when it continues in the bass clef. The first and third kudu horns are notated together and a combination of the double bass and cello lines is realised in the bass voice of the bass staff. The viola line is omitted, as are the percussion instruments. There is no need for the shaker and *igubu* parts to be notated as a *particell*, given their rhythmic likeness to the kudu horn texture.

Example 7.7.1 a: bars 98-102, Huyssen-Them reduction.

96 *Phakade p* *piu f*
The wood that you feel is the flesh I'm from The

101
voice you hear an - swers the drum

Whilst the arrangement is in some respects unsatisfactory, this could not be avoided because of the difficulties referred to in the previous paragraph, and therefore no notational improvements to it can be suggested.

7.7.2 Analysis: bars 133-137

In the following example (example 7.7.2), the kudu horn texture becomes more prominent in this example than earlier in the scene. Four of the horns play repetitive *ostinato* patterns, at a *poco-forte* dynamic and with regular accents. The shaker and *igubu* double up on the rhythmic pattern of the kudu horns. The first violin has the melodic line from bars 133-135 (albeit on a tremolo); from bars 136-137, however, the voice is the only melodic texture against the accompaniment of the kudu horns, shaker and *igubu*.

Example 7.7.2: bars 133-137, full score.

136

131 *poco meno mosso* (♩=84)

Kudu Hn.2 *poco f*

Kudu Hn.3 *poco f*

Kudu Hn.4 *poco f*

Kudu Hn.5 *poco f*

Perc. *Shaker*
Wood Blks.

Igubu

Phakade *mp dolce* *poco f* *p*

We alwayshada voice al ways spoketo you, spokdo

Vln. I *p*

137

Kudu Hn.2

Kudu Hn.3

Kudu Hn.4

Kudu Hn.5 *Kudu Hrn 6*

Perc.

poco f

you, spoke to you

In the next reduction (example 7.7.2a) Huyssen and Them chose to transpose the kudu horn texture down an octave in the bass stave, and the melodic line of the violin is also transposed an octave higher. It is unnecessary to displace both textures as the kudu horns, transposed down an octave, would allow for the violin melody to be notated in its sounded register.

Example 7.7.2 a: bars 131-137, Huyssen-Them reduction.

131 136 *Phakade mp dolce poco f*

Vn *poco meno mosso* ($\text{♩}=84$) *p* *poco f*

Kuduhorns

We al wayshada voice always spokdo you, spokdo

137 *poco f*

you, spoke to you

It is more important for the violin part to be notated in its correct register, as it is the most prominent line from which the singer receives cues. All four of the kudu horn lines can be realised by notating the second horn in the alto voice, the third horn in the tenor, the sixth in the bass and the fourth horn in the soprano voice once the violin melody has ended. In this way the kudu horn textures would be more accurately transcribed than in the original reduction. Another suggested adjustment would be to notate the violin melody without a *tremolo*, so that it is more clearly defined rhythmically, as indicated in the author's version below (example 7.7.2b).

Example 7.7.2b: bars 131-173, author's version.

131 **136** *poco meno mosso* (♩=84) *Phakade mp dolce* *poco f*

We al wayshad a voice al ways

Vn *p* *kudu 2* *kudu 3* *kudu 6*

136 *p* *poco f*

spoke to you, spoke to you, spoke to you

kudu 4 *kudu 6*

7.7.3 Analysis: bars 223-230

The final extract (example 7.7.3) is taken from an instrumental interlude towards the end of the scene, where the instrumental textures are at their most dense and complex. The conflict between Phakade and Liebenberg is played out between the different musical groups of the kudu horns and the Classical instrumental ensemble comprising woodwinds, brass, timpani and strings.

The texture of the combined kudu horns is rhythmically more unified than before, as each part shares the same rhythmic motif as opposed to the independent ones they played earlier in this scene. (This can be interpreted as the masks all standing together in strength to prepare their escape.) A *crescendo* and *accelerando* are notated in bar 226 towards a *ff* build up in bars 229-230. The orchestral textures are, in contrast, highly polyphonic and contrapuntal, although they share the same rhythmic patterns. The timpani, horn, bassoon and double bass textures are all rhythmically independent until bar 228, when the overall instrumental texture broadens and becomes more homophonic as it builds to its climax in bar 230.

Example 7.7.3: bars 223-230, full score.

238

The musical score for Example 7.7.3, bars 223-230, is a full score for a large orchestra. The score is written for five Kudu Horns (Kudu Hn. 1-5), two Contrabasses (Cnt. I, II), Baritone/Bassoon (Bar./Bsn.), two Trombones (Tbn. I, II), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Timpani (Timpani), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time and features a complex rhythmic pattern with many triplets and a forte (ff) dynamic marking. The percussion part includes a 'Tam tam' instrument.

Example 7.7.3a: bars 223-230, Huyssen-Them reduction.

150 *Sempre acc.* ♩ = 92

233 *Cor 2* *Yn 1*

Kudu horns *Trb*

238

♩ = 96

Because there are multiple overlapping entries of equal importance set in a highly fragmented style, none of the instrumental textures in the full score has been realised in its entirety. Huyssen-Them have transcribed short fragments of these instrumental lines, interrupting them with other fragments when rests occur in these individual textures in order, presumably, to maintain the continuous flow of the overall texture, as in the full score. Furthermore, Huyssen-Them have harmonised, where possible, these transcribed instrumental lines with other lines which share their rhythm, so that the treble stave is mostly a two-part texture.

Unfortunately, the four-part kudu horn texture is featured only as the first four quavers in the bass stave of bar 223 and on the off beats in the tenor voice of bar 230. These entries are well hidden and one has no sense of the contrasting rhythmic and melodic shape of the kudu horns in relation to the orchestral instrumental texture.

The overall realisation with the constantly shifting harmonies is not only too challenging to play, but it also feels rhythmically rudderless. To improve on the original reduction, the following adjustments are suggested:

- A reduced form of the part of the kudu horn texture with its continuous quaver/semiquaver pattern should have been notated down an octave in the bass stave (so as not to clash with the upper instrumental lines);
- In the left hand a careful selection of the bass string, bassoon and trombone lines is made,⁸ with the kudu horn texture featuring most prominently so as to create continuity as well as ensure playability;
- The right-hand texture in bar 239 should also be simplified so as to avoid such awkward leaps;
- The dynamics and articulation markings of the full score should be included, as should an instrumental indication for the kudu horns.

These suggestions are incorporated in the author's version below (example 7.7.3b).

Example 7.7.3b: bars 223-230, author's version.

150 *Sempre acc.* ♩ = 92

233 Vn Fl Cor 2 Ob Fl Cor 2 Vn/Fl Fl

Kudu horns

237 ♩ = 96

Bsn 3 Trb

7.8 General Remarks on the Huyssen-Them Reduction of *Masque*

The challenges of realising *Masque* for piano are the following:

⁸ Limited to bars 237 and 240.

- Arranging a large body of pitched and unpitched percussion instruments as well as unconventional instruments such as a bass guitar into a reduction that is both easily readable and playable;
- Reducing the density of African instrumental textures, many of which fall within the same pitch range, to effect an arrangement that reflects the subtlety and lightness of these textures in the full score.

Although six of the examples of the Huyssen-Them piano reduction were found to be playable and to a large extent conveyed the content of the full score, there were a larger number (eight) in which, by and large, these criteria were not met and for which the author wrote improved versions that combined the elements of playability/readability and faithfulness to the full score. Certain modifications suggested by the author led to more pianistic realisations that reflected more accurately the contents of the full score. These modifications included:

- The simplification of certain traditional instrumental patterns which are extremely rapid and contrapuntal into a more playable form on the keyboard. These include octave passages for the *akadinda* that were rearranged as single notes;⁹
- The thinning out of string accompaniment textures, which are often too notey, so as to allow more interesting melodic material to be clearly heard;¹⁰
- The omission of *tremolo* indications for rapid semiquaver melodic passages in the strings to render these passages playable and rhythmically steady;¹¹
- The simplification and separation of highly contrapuntal textures combining Western and traditional African ensembles into a playable and easily readable form.¹²

For the singer the challenges of this atonal score are enormous, especially with regard to pitch cues from the instrumental accompaniment, while at the same time accurately singing highly complex vocal lines. It is important that the piano reduction be as helpful to the singer as possible. In the Huyssen-Them reduction, however, there are

⁹ See example 7.5.2b.

¹⁰ See example 7.6.2b.

¹¹ See example 7.7.2b.

¹² See example 7.7.3b.

instances where harmonic textures, which provide a tonal centre for the singer, are excluded in favour of highly complex solo instrumental lines that are not only awkward to play, but also confuse the singer.¹³ On the rare occasion that an instrumental line doubles the vocal line, Huyssen-Them chose to omit these in favour of rhythmically and melodically contrasting accompanying textures,¹⁴ which also confuses the singer. Again, the author modified these examples in order to render them more helpful to the singer.

On the positive side, the frequent use of *particells* in the Huyssen-Them piano reduction of African percussion textures¹⁵ helped to clarify and highlight these textures. There are, however, instances where important percussion textures were omitted.¹⁶ The consistent use of instrumental markings in the Huyssen-Them reduction also goes a long way towards clearly defining individual textures and providing the singer/pianist with a score that is also a useful research tool.

In the extracts where both African and Western instrumental groups play together, but with highly contrasting material, there is frequent loss of clarity between these textures in the original reduction. These textures have, where possible, been separated between the hands in the author's revisions, even if each has had to be presented in a reduced form, which also lead to greater visual clarity.¹⁷

7.9 Conclusions

The analyses in this chapter of four contrasting excerpts from *Masque* have resulted in the author finding six out of fourteen examples from the Huyssen-Them reduction to be entirely acceptable and conveying the essence of the full score in a playable form.¹⁸ Only minor notational improvements are suggested by the author.¹⁹ The author also made suggestions which were performance-related, and provided techniques to elicit various African instrumental timbres from the piano.

¹³ See excerpt 7.6.3a

¹⁴ See example 7.6.4a.

¹⁵ See examples 7.4.1a, 7.4.3a, 7.5.2a, 7.5.3a and 7.5.4a.

¹⁶ The cymbals and snare drum in example 7.4.1a, the woodblocks and bongos in 7.4.2a, the bongos in 7.4.3a and the *hoshu* in example 7.5.4a.

¹⁷ See examples 7.6.3b and 7.7.3b.

¹⁸ See examples 7.4.1a, 7.4.4a, 7.5.1a, 7.5.3a, 7.5.4a, 7.7.1a.

¹⁹ Additional *particells* for various African percussion groups (example 7.4.1a) and adding different note stems to two instrumental lines within the same *particells* (example 7.5.3a).

The remaining eight examples that were analysed were found to be inadequate for the following reasons:

- There was insufficient clarity of individual textures as a result of incomplete transcription of certain instrumental lines;²⁰
- The registers of instrumental textures were displaced up or down an octave from their actual pitch, thus distorting them, when this could have been avoided;²¹
- There was an imbalance between important melodic textures and thick accompanying harmonic textures which tend to overshadow the former;²²
- Rapid octave passages that are too challenging to play as such needed to be reduced to single notes;²³
- Important articulation markings such as *sfp* and *fp* were excluded;²⁴
- There were excessively complicated passages involving wide leaps and stretches, which are as a result not easily readable.²⁵

The author was, however, able to address these shortcomings and to provide improved versions that were not only more easily readable, but resembled to a far more accurate degree the content and layout of the full score.

The final result is that fifteen examples of piano reductions were extracted which, either in their original form, or following improvements carried out by the author, were able to meet the requirements of the criteria laid down in Chapter 1. It is therefore submitted that, in answer to the first research question, this result clearly supports the contention that an *operatic piano reduction can in fact function artistically on its own terms*.

It is also possible to determine a set of principles or guidelines relating to the realisation and performance of this opera and these are stated below.

²⁰ See examples 7.4.2a.

²¹ See examples 7.6.3a and 7.6.2a.

²² See examples 7.6.1a, 7.6.2a and 7.6.3a.

²³ See example 7.5.2a.

²⁴ See example 7.4.3a.

²⁵ See example 7.7.3a.

- In an opera where the overall texture is highly polyphonic and multi-layered, clarity of instrumental textures within the piano reduction is paramount. A clearly defined melodic and harmonic structure is desired, with the harmonic texture never too thick or notey so as to overshadow the melodic line. By the same token, when the vocal part is highly complex and atonal, the harmonic texture in the reduction needs to be emphasised over the polyphonic and intricate melodic instrumental texture that would only confuse the singer.
- *Particell* use is especially important in a contemporary opera scored for such a wide range of unpitched percussion. These percussion groups should, wherever possible, be notated in *particells* so as to separate them from the pitched material, and in rehearsal these percussion lines can often be executed one way or another, lending greater rhythmic clarity to the overall texture.
- Instrumental textures should, where at all possible, be realised in reduction on their sounded pitch. In an opera such as *Masque*, where so much material, both melodic and harmonic, is written together in the middle range, there is often no alternative but to displace certain instrumental lines up or down an octave. In this case the principle should be that important melodic textures should remain undistorted in their sounded register, and if material needs to be displaced, it should be the secondary lines, so that there is as little distortion as possible to the overall sound.
- Orchestral and instrumental techniques require adaptation into an idiom that is effective and playable on the piano, such as string tremolos and rapid alternating octave passages on pitched African percussion instruments.
- The dynamic and tonal sound palette in a contemporary opera of this nature, where much of the instrumental scoring is for small traditional African instrumental groups, where timbres are in many cases extremely subtle and transparent, has to be dramatically modified: dynamic levels have to be softer than those of a Romantic operatic score; articulation should be as light and as indirect as possible to de-emphasise the Westernised pitch and tuning of the piano; pedalling should be reduced to a minimum and used to clarify textures rather than to add sonority.
- Pianists need to be aware of the differences in dynamic levels and tone colours or timbres between the Western and traditional African instrumental

ensembles to ensure that the textures of each group are clearly differentiated, especially when these groups play together, and to ensure that the appropriate emphasis is given to each group (i.e. that the traditional African ensemble textures are not over-emphasised but at the same time are not lost in performance).

- Pianists need a clear aural sense of the distinctive sound colours and parameters of a traditional African instrumental ensemble in order to simulate those instruments effectively.
- The pianist should adopt a flexible approach to rehearsing and performing an contemporary opera as complex as *Masque* in order to accommodate the needs of the singers²⁶ and the instrumentalists.²⁷ In chorus rehearsals two pianists may be needed: one to play the vocal lines, and the other the accompaniment textures.

²⁶ In some cases playing their vocal lines together with a skeletal outline of the accompanying textures to facilitate their learning process.

²⁷ In the latter stages of rehearsal, where African instruments may be introduced in small numbers, the pianist must play the remaining textures in his reading.

Chapter 8

Analysis of Responses to Research Questionnaire on Western Operatic Piano Reduction

8.1 Purpose of Questionnaire

As was stated in Chapter 2, very little has been published on the subject of piano reductions of operatic scores over the last fifty years, and certainly no substantial publication which establishes guidelines for this practice has been produced. In order to expand the field of recorded knowledge on the subject, and as part of this study, a questionnaire was compiled to solicit the opinions of specialists in the field of operatic vocal accompaniment.

The first part of this questionnaire consists of questions about the issues of piano performance, the skills required of a pianist, and the challenges of transcribing a full orchestral score. The second part of the questionnaire required the respondents to rate the piano reductions of four contrasting excerpts of Western operas, ranging from the Classical to the 20th-century repertoire. In addition, the respondents were asked to provide comments on, and suggest improvements to, the piano reductions presented to them.

8.2 The Respondents

The twelve respondents were:

- Martin André: British opera conductor, vocal accompanist and coach at the Royal College of Music, London;
- Kenneth Griffiths: Head of the Accompanying Division, University of Cincinnati, College-Conservatory of Music;
- Dr Tim Hoekman: American vocal accompanist/composer, Florida State University, Opera Department.

- Hendrik Hofmeyr: Composer/arranger/accompanist/Associate Professor, University of Cape Town, South African College of Music;
- Anthony Legge: Director of Opera, Royal Academy of Music, London;
- Terry Lusk: Vocal coach/accompanist University of Cincinnati, College-Conservatory of Music.
- Michael Pollock: UK pianist, vocal coach/repétiteur at the Welsh National Opera;
- Brenda Rein: Internationally renowned vocal coach;
- Ellen Rissinger: Répétiteur at Düsseldorf Opera;
- Ean Smit: Head coach, Cape Town Opera;
- Alan Smith: Chair, Accompanying Division, Department of Music, University of Southern California; and
- Alan Stephenson: South African composer/arranger.

8.3 Questions and Responses

The questions contained in the first part of the questionnaire, with summaries of the responses, as well as the author's own analyses, views and conclusions are set out below.

Question 1: Which, in your view, are the musical skills necessary to realise effectively an orchestral score at the piano?

Six of the respondents cite rhythm as an important quality in any operatic pianist's make up: Smith calls for "clear, objective, conductible rhythm"; Lusk refers to an "infallible sense of rhythm"; and Rein cites the importance of a pianist's ability to recognise rhythmic patterns.

Eight respondents cited a "good ear" as one of the foremost skills required of a good vocal accompanist. Smit describes a good ear as being the first skill that would come into play when trying to interpret an orchestral score at the piano. He qualifies this by saying that:

We are dealing with a percussive instrument that essentially makes "one kind of sound", whereas the orchestral sound is of course full of colours and timbres. A keen imagination goes hand in hand with the

ear as an orchestral sound on the piano is hardly a reality, merely a simulation rather than emulation.

According to Rein, a good ear is required for skilful pedalling in operatic piano realisation, enabling one gradually to reduce the dynamic on a held chord. Legge and Hoekman both state that artful pedalling, in turn, also results in *legato* playing, which can considerably reduce the percussive quality of the instrument. Pollock suggests that a “memory for orchestral timbres is essential in order to simulate these sounds on the keyboard”.

Other skills mentioned were sight-reading and score-reading. Rein noted the importance of sight-reading skills that enable a pianist instantly to reduce all material to make harmonic and melodic sense. Four other respondents cited the importance of being able to read a full score and Legge calls for an ability to play scores with complex part-writing, such as Bach fugues and canons. The author shares Legge’s view that score reading at the keyboard enhances one’s understanding of the orchestral layout and textures. This skill would be a useful tool if it were to form part of a pianist’s study of an opera; it is, however, impractical to suggest reading from a full score in rehearsals or performance. Excellent sight-reading skills, together with an ability to capture the spirit and essence of the full score, are far more important.

All respondents cited a good overall keyboard technique as an essential skill as well as the importance of a warm, sonorous tone. Griffiths states that one’s technique should “encompass strong accurate finger work and the ability to produce a big, rich sonorous sound without ‘banging’”.

Question 2. Is it important for an operatic accompanist to be able to play from a full orchestral score?

RESPONDENTS	YES	NO
André		X
Griffiths	X	
Hoekman		X
Hofmeyer	X	
Legge		X
Lusk		X
Pollock		X
Rein	X	
Rissinger		X
Smit	X	X
Smith		X
Stephenson		X

Three respondents answered YES and eight NO, with one respondent (Smit) suggesting an argument for both. Whilst the majority of respondents answered NO, all but two stated the importance of being able to read from a full score and to be aware of the instrumentation involved. Pollock explains that it is not important to play from an orchestral score “unless it is a score by Handel”, but that consultation of the full score leads to greater clarity and understanding of the work. He mentions, as an example, the piano reduction of Stravinsky’s *The Rake’s Progress*, where, in his view, “the logic of horizontal lines has been compromised for the sake of what might fit under the hands vertically.” Hoekman suggests playing from a piano reduction whilst consulting a full score in order to write in additional instrumental lines should they be omitted from the piano arrangement.

Smit and Smith address the practical issue of whether a full score is really required in rehearsal. Smit states that, in his experience of 22 years as an operatic coach, he was not required to play from a full score except for the following cases:

- in some Baroque operas, where one is expected to play from the full score; or
- when playing one's own reduction; or
- when playing new works where the arranger has not had time to prepare a piano reduction.

Smith adds that with newly composed operas it is generally standard practice for composers to provide their own piano reductions of these works and it is generally part of their commissioning contracts. He goes on to say: "Of recent world premieres I have played, the composers always provided a reduction of some sort, even if sketchy."

Rein and André touch upon the importance of the orchestral score as a research tool. Rein states that, while it is impractical to play from orchestral scores for production rehearsals, they should be used for individual coaching calls, where more attention can be paid to the detail of the full score. In her view, because vital instrumental cues are often omitted in reduced piano scores and parts are often inaccurately transcribed, it is important to use the orchestral score as a constant source of reference. André adds that when working on a Mozart opera, it is important to have a full score at hand to "add in to the vocal score missing chords and rhythms."

Only Griffiths makes the important point that playing from a full score can improve one's ability to read "vertically", which is especially useful when playing for rehearsals of large choral scenes where one has to follow the SATB staves above the piano stave. The author shares Griffiths's view that this skill improves one's "vertical" understanding of the score.

Question 3. If you believe that piano reductions are useful in operatic rehearsals and in operatic training, what are the factors you would consider when choosing a particular edition?

The playability of the score was the most important factor, mentioned by ten of the twelve respondents. For scores that are particularly complex, Lusk suggests that less important textures be notated in smaller print so as not to detract from important lines. Griffiths states that one has to “find a balance between ENOUGH notes (so that the orchestra texture and sound can be approximated) and too many (where the *werktreue* attitude may be laudable but utterly impractical).”

Smit goes on to say that it is unnecessary for a pianist to play all the notes of an operatic reduction, as they are meant “essentially for singers’ ears and that only the most prominent elements which will be heard from the orchestra should be reflected in the piano reduction.”

Both Hoekman and Hofmeyr mention the importance of being faithful to the “effect” of the original full score. Hoekman, however, stresses that this should be within the parameters of “playability.”

Other factors that were mentioned include instrumental markings which, according to Rissinger, Smith, Pollock and Hofmeyr, should be included in the piano score, and the original language text should be included without a translation in bold, clear print (Rissinger, Rein and Legge). The respondents argued that, because of the poor quality of text translations, it is preferable for singers to write their own translations.

Most respondents discussed the ratings of specific editions in detail. Regarding Mozart’s operas, six of the respondents chose *Bärenreiter* as their favoured edition.¹ Pollock elaborates: “They are always reliable, with remarkably few misprints; and there are plenty of cues as to scoring and textures.” Griffiths, however, admits to disliking playing from *Bärenreiter* scores for auditions because of “the number of notes,” and prefers to use them for consulting purposes. Smith, on the other hand, favours *Bärenreiter* scores of Mozart operas over others as he prefers to “see more notes than fewer” and to edit what he feels he cannot play.

Three of the respondents (Smit, Rissinger and Pollock) disapprove of the *Boosey & Hawkes* edition. Rissinger explains: “*Boosey & Hawkes* tends to print every single note from the orchestra, and this makes the score unplayable and unreadable, leading

¹ Contrast this with the author’s opinion that, at least as far as *Le Nozze di Figaro* is concerned, the *Ricordi* edition is the favoured one (see Chapter 4).

to a much thicker and less stylistic realisation.” Smit condemns the edition as being “dreadful for Mozart” and Pollock reiterates that the *Boosey & Hawkes* editions are “generally cluttered with so many notes and octave doublings that you are constantly wondering what to leave out.”

Pollock’s main criticism was reserved for the *Ricordi* editions of Mozart operas, which “tend to omit a lot of the sustaining woodwind writing – so much a hallmark of Mozart’s style – and retain only string figuration, which is not always of primary importance.”

The respondents did not mention their choice of editions for other composers.

Question 4. Can a pianist play ‘orchestrally’?

(Respondents were asked to select “yes” or “no”, and to suggest ways in which one may imitate/realise orchestral timbres if they chose “yes”).

RESPONDENTS	YES	NO
André	X	
Griffiths	X	
Hoekman		X
Hofmeyer	X	
Legge	X	
Lusk	X	
Pollock	X	
Rein	X	
Rissinger	X	
Smit	X	
Smith	X	
Stephenson		X

All except two respondents agreed that one can, and should, play “orchestrally.” It would be impossible to recreate orchestral timbres at the piano; there are, however, a

number of ways to increase the sonority and vary tone. Among these are the use of arm weight, varied articulation and skilful pedalling.

Lusk agrees that what is required first and foremost is “a fullness of sound” and he goes on to make a very important point: “one needs to be aware of the TIME it takes for an orchestra to sound as opposed to the piano.” This is particularly an issue that affects young, inexperienced rehearsal pianists following a conductor: they tend to precipitate the beat and not allow for the extra time it would take for an orchestra to sound. Lusk added that one should understand that piano *staccati* and orchestral *staccati* are not the same. To elaborate, it is the author’s view that string *pizzicati* should also be more weighted and less dry than a regular *staccato* when recreated on the piano, especially if they are for cello or double bass. A good example of this can be found in Colline’s aria “*Vecchia Zimarra*” from *La Bohème*, where the accompaniment consists largely of *pizzicato* string bass chords, and in order to achieve the sombre mood of the aria, it is imperative that these chords be weighted and yet separated.

Smith sums up by saying that “a real knowledge of the relationship of touch to tone is essential” and this would include the element of timing when producing a tone.

Several of the respondents chose to describe specifically how to recreate different orchestral timbres at the keyboard. Rissinger states:

As an overall rule, for strings I use a deeper, lower-wristed approach; for winds, a much higher wrist for a more “tinny” sound. Horns I try to imitate with a deep, mellow tone by a lower wrist but a slower attack. For doubling instruments (clarinets or oboes with flute 8va) I play the lower octave slightly louder than the upper.

Hofmeyr adds:

One can play orchestrally by imitating the characteristic qualities of the various instruments, for example, the brilliance of the upper registers of the flute, clarinet or trumpet, the “bite” of attacks on the brass or oboe, the “fuzziness” of the double-bass or low register of the flute, etc, various string techniques, *pizzicato* etc.

Legge and Rein also suggest technical means for recreating orchestral timbres on the keyboard. Legge writes:

- ... in a naïve sense the woodwind/ brass/ strings/ percussion can be distinguished as follows:
- a. Woodwind = clear playing with good part-playing, *alla* Bach.
 - b. Brass = “fat” tone, behind beat (not too loud) – feeling the amount of breath needed to play these instruments.
 - c. Strings = use of sustaining pedal – legato playing with no “attack” on the notes. Scales should be pedalled to achieve a “one bow” sound. *Pizzicato* chords should not be played totally together otherwise it sounds like a machine gun!
 - d. Percussion / Harp/ Keyboard = direct sound needed, easiest to manage!²

Rein states that *arco* playing on the strings should be reproduced as a warm and resonant tone on the keyboard and *pizzicati* as fairly long staccato notes, especially double bass sounds. Timpani parts, in her view, should be played as a cluster of notes in the lower bass so as to avoid a clearly pitched sound. She also states that the brass sounds need good solid sound and attack on the keyboard, especially fanfares. In Rein’s view, an important factor to achieving an orchestral sound on the keyboard is that the articulations of the full score are followed.

The use of dynamics to effect an “orchestral” reading was discussed by both André and Rein. André suggests that one should expand the range of dynamics so that a *pianissimo* is really soft. This, in his view, avoids giving the singer “a false sense of security.” To this end, it is crucial that the singer, too, is aware of the orchestration. For example, the light *Alberti* accompaniment of Cherubino’s aria “*Voi che sapete*” in Mozart’s *Le Nozze di Figaro*, scored for *pizzicato* strings, should be played at a true *pianissimo* dynamic on the piano so that the singer is not lulled into expecting more when singing for the first time with orchestra. Pollock adds, in relation to the relativity of dynamic markings, “something marked ‘*f*’ may only be a solo flute.”

Griffiths described the use of a good *legato* touch as essential to playing in an “orchestral” style.

He stressed that, although the pedal is an important tool in recreating a *tutti* string *legato* line, it should not be relied upon when recreating a solo instrumental line.

² The author respectfully disagrees with this view, believing that all harp chords should be broken, as even if unarpeggiated in the full score, they would not be played as block chords.

Instead, one needs to develop “an intense, single-note-*legato* line as well as work on producing legato chords through hands and arms and not feet!”

In the author’s view, a pianist’s touch should differentiate between solo instruments: for example, the solo oboe melody in the introduction of the Otello/Desdemona love duet in Act 1 of Verdi’s *Otello* should be played with an intense finger *legato* so that there is a bright core to the sound as opposed to the cello solo line in the same introduction, which should be played with greater arm and shoulder weight to create a less penetrating and warmer quality.

One of the two respondents who argued against the statement that one could play ‘orchestrally’ was Hoekman. He states:

No matter how much we pretend to be other instruments or tell our students to *think oboe* here or *play like a cello* there, we are still playing the piano and making piano sounds. However, we can certainly play with a variety of colours, articulations and pedalling; we can bring out certain voices, play contrapuntal passages with clarity, and use bigger sounds for orchestral *tuttis*, etc.

The author to some extent shares Hoekman’s view, but in order to effect convincingly a variety of tone colours at the keyboard, one needs the aural inspiration or imaginative grasp of these “orchestral” sounds.

Question 5. Which of the following statements do you support? (In each case, the respondent was asked to justify the choice)

- a. **In vocal operatic accompaniment the piano, when used, is a substitute for the orchestra.**
- b. **The piano reduction, and the execution thereof, can only be within the confines of its idiomatic expression.**

The reason for these arguments being posed was that some musicians believe that the piano can only be a poor substitute or stopgap for the orchestra. The execution of the piano score is thus often dull, perfunctory and workman-like. The author does, however, believe that if the expressive resources of the keyboard were exploited, a pianist could create “orchestral” colours and timbres, albeit within the confines of the idiomatic expression of the piano. In short, it is submitted that both statements have some merit.

RESPONDENTS	A	B
André	X	X
Griffiths	X	
Hoekman	X	X
Hofmeyer	X	X
Legge		X
Lusk	X	X
Pollock	X	
Rein	X	
Rissinger	X	
Smit		X
Smith	X	
Stephenson		X

Interestingly, many of the respondents were ambiguous in their justifications for their answers: four respondents chose one statement, but also argued the merits of the other. Hofmeyer, for example, supports the first statement, by stating: “in training singers for a performance with orchestra it is important to make them aware of what the score sounds like with orchestra”. In support of the second statement, however, he continues, “In performance with piano, one has to respect the limitations of the instrument and exploit its full potential”.

Lusk finds it difficult to say what the confines of the piano are and, whilst he feels that one cannot encompass the full range of an orchestra playing Strauss’s *Elektra* for example, he believes that one can achieve many different colours at the piano.

Hoekman, agreeing with both statements, adds that wherever possible, opera should be performed with orchestra but that for auditions, various types of rehearsals and coaching for which an orchestra is unavailable, the piano is a logical substitute. In his support for the second statement he states that “whilst a piano is capable of making a variety of sounds, they are all piano sounds”.

André, much along the same lines as Hoekman, suggested that in terms of cost, personnel and scheduling, the substitution of the piano for the orchestra is a pragmatic choice. He feels, however, the piano can never be a real alternative to an orchestra.

Smit was more decisive in his support of the second statement, adding that “after all is said and done, a piano is still a piano and one is limited to what this particular instrument can do. Orchestral colours on the piano are subtle (or not so subtle) simulations of the real thing. This can very easily be taken too far especially where tone levels are exceeded, resulting in a harsh, ugly and unmusical tone”. The author agrees entirely with this statement: one should never overstep the dynamic boundaries of the instrument either with too harsh or too indistinct a tone. As Smith states, “when playing a reduction a pianist must commit to a beautiful, artistic expression, full of colour, sweep and objective orchestral rhythm”.

Pollock and Rein both agree with the first statement, and view the piano as a tool to provide all the distinct orchestral cues the singer will expect to hear at the *Sitzprobe*.³ It is, therefore, as important to provide all the important orchestral cues within the piano reduction as it is to play the score “orchestrally.” Rein concludes that, although some limitations exist in the substitution, it is up to the répétiteur to transcend these limitations by playing more than ‘just the notes’ and making the instrument sound like an orchestra.

Question 6. Would your performance of an orchestral realisation be any different if you were to play in a rehearsal as opposed to an actual concert performance?

RESPONDENTS	YES	NO
André	X	
Griffiths		X
Hoekman	X	
Hofmeyer	X	
Legge	X	
Lusk	X	
Pollock	X	

³ The first orchestra reading with the singers.

Rein		X
Rissinger	X	
Smit	X	
Smith	X	
Stephenson		X

Nine respondents agreed that their performance of a piano reduction would differ depending on whether it were a rehearsal or concert performance. Three of the nine suggested that, while there should be no change in principle to the performance in both situations, in practice this was seldom the case. The remaining three respondents disagreed that there should be any change in performance style in both scenarios.

Pollock, Smit, Rissinger and Smith agreed that their performances in a rehearsal would involve more risk taking, whereby they would also allow their renditions of the piano reduction to be flexible, and possibly alter them in order to emphasise various cues for different singers.

These respondents felt that the concert version would be more stylised, less adventurous and, in Smith's words, "planned." Smit states that

In a concert version you are going to be a lot more careful in playing the right notes and not taking too many unnecessary risks which may result in derailment or disaster. In rehearsal one would try to create the drama, tension, colour and mood (this is *theatre music* after all) of any given operatic scene regardless of what "mishaps" note-wise may befall you. Also in rehearsal, battling against huge chorus scenes, one may not necessarily pay that much attention to tone colour. But in a concert situation I would rather be drowned out than create harsh or hard sounds.

Legge and André both suggested that in a concert one should try to play as much of what is written in the orchestral score as possible, whilst one could "reduce" the score in a rehearsal.

Pollock suggests that, whilst he may take fewer risks in a concert performance, he would play a rehearsal with the same concentration as for a concert performance.

Arguing against any differences in performance, Griffiths states:

Because I had people like Geoffrey Parsons as mentors, I realised at a young age the importance (not only for singers but also for our own future career opportunities – as vocal accompanists) of ALWAYS playing with a musical and aural imagination. Music written for an orchestra should sound “orchestral” when reduced for piano. One should be making the same interpretive choices regardless of whether it is a rehearsal or concert performance.

Rein states that there is a tendency for pianists to become careless during rehearsals as opposed to being more note-secure in performance, but agrees that the musical style and tone should be the same in both instances.

Question 7. My analysis of the vast output of piano reductions, all very different, indicates that there is no consistent or systematic approach among the arrangers and the realisation of their scores. Do you believe that it is possible to establish guidelines, which could apply to the piano reductions of full scores?

(Respondents were asked, if they responded in the affirmative, to provide a summary of these guidelines, which would be, in their opinion, beneficial to operatic accompanists.)

RESPONDENTS	YES	NO
André	X	
Griffiths		X
Hoekman		X
Hofmeyer	X	
Legge		X
Lusk		X
Pollock		X
Rein	X	
Rissinger		X
Smit	X	
Smith		X
Stephenson	X	

Five respondents answered in the affirmative, and seven in the negative.

Four of the seven respondents who felt that guidelines could not be established stated that this might be possible in theory but that, as Lusk puts it, “there is a certain subjectivity involved in reducing a score.” Kenneth Griffiths adds: “What works well for one pianist, won’t necessarily work for all; you could establish a set of goals that might be ideal but they will be ‘realized’ differently by individual arrangers”. Alan Smith also concludes that he sees “no need for a systematic approach, except for the pianist him/herself”.

Rissinger further emphasises the point that:

everyone looks for something slightly different from a piano/vocal score, so getting a majority of accompanists to agree would be difficult. I also tend not to play exactly what’s printed, so it’s difficult to say always what to include and what to leave out – I may want to see and remember what is there without actually ever playing it.

Of the five respondents who felt that guidelines should undoubtedly be established, Hofmeyr offered the following set of guidelines:

- Reductions should be practical to read and playable;
- From the singer’s point of view, the main melodic idea should be clearly audible, then the harmony and lastly, the subsidiary voices and texture;
- Piano scores are also used for analytical purposes, however, so for the sake of completeness, subsidiary voices may be added in similar notes or on separate (smaller) staves.

André adds some valid points:

- Editors of vocal scores should take more care over their transcriptions by taking a *pragmatic* approach as their first *credo*, i.e. not over-complicating the piano part;
- Where possible, harmonies should be included at their sounding pitches.

Smit had an argument for both responses:

Some basic guidelines can certainly be established but then again artists, pianists, arrangers and musicians are individualists who see and interpret “the same thing” differently.... Many arrangers have been *pianists* and have done the reductions from a pianistic point of view. Ideally again I think the *arranger should be an operatic pianist/coach*.

He offers the following guidelines:

- Practical, playable reductions aimed at pianists well in command of their pianistic skills;
- Reductions including those instrumental lines that are prominent in the orchestration enabling singers to recognise important cues;
- Reductions should reflect the composer’s style and colour as well as the parameters of the orchestra – more transparent for Mozart (*Boosey & Hawkes* reductions of Mozart often sound like Rachmaninoff preludes) – and richer and fuller for Wagner and Strauss. Some Wagner reductions are certainly easier to play, but sound “thin and uninspiring.”

Rein’s guidelines are as follows:

- The realisation of *tremolo* should be uniform and should be reduced to quavers to make more sense;
- Voicings should accurately reflect the full score and instrumental lines not be transposed into other staves or octaves;
- A fuller, warmer resonance is needed in operatic accompaniment than what is required in solo performance.
- Unnecessary material that one does not hear distinctly in an orchestral reading should not be included in a reduction. Piano reduction is not a “theoretical exercise but a tonal transformation”;
- It would be helpful to have optional two-piano reductions of late Verdi, Wagner, Strauss and Puccini scores, which are sometimes too complex to notate on two staves.

The author is of the view that the basic pedagogic foundations for vocal accompaniment have to be mastered before students can go on to develop their own

personal styles. The establishment of a set of guidelines or principles would greatly assist the process of mastering these foundations. The author seeks to prove that this is not an elusive goal and that practical and applicable guidelines can indeed be formulated to assist in achieving these ends. This said, the author acknowledges that a natural talent and instinct to “translate” an orchestral score onto the keyboard is also required to achieve success in this field.

In previous chapters, through the comparison and analyses of reductions of *Figaro*, *Rigoletto*, *Rosenkavalier* and *Masque*, certain guidelines for musical notation and performance have been formulated. Some guidelines are specific to the individual styles, such as the notation of string *tremolo* in Mozart’s operas; the identification of solo instrumental lines in Verdi’s operas; and the necessity for octave displacement and skilful pedalling in Richard Strauss’s operas because of the complexity of the textures. The overriding factor, however, is that a piano score must be playable and be a distillation of the orchestral score, conveying its essence in both idiom and content.

In the light of the preceding paragraph, the author supports the views of those respondents who believe that it is possible to establish guidelines which could apply to the piano reductions of full scores.

8.4 Musical Excerpts

In the second part of the questionnaire, the respondents were asked to view the following four musical excerpts (in full score and piano reductions); rate each piano edition on a scale of 1-10; and, if possible, provide alternate versions:

- W.A.Mozart’s *Die Zauberflöte*: opening bars of “*Der Hölle Rache*”
- Giacomo Puccini’s *La Bohème*: Act 2, “...*Lesto!*”
- Richard Wagner’s *Götterdämmerung*: Act 1, Riding Interlude.
- Alban Berg’s *Lulu*: Act 3, first Orchestral Variation.

The musical excerpts were selected for their contrasting musical styles (ranging from the Classical to the mid-20th-century periods) as well as for the unique challenges each poses in piano realisation.

Two editions of both *Die Zauberflöte* (Bärenreiter and Boosey & Hawkes) and *Götterdämmerung* (Kleinmichel and Klindworth, both published by Schott) were provided to the respondents, while only one edition each for *La Bohème* (Ricordi) and *Lulu* (Universal) was provided. The reason for this was that there was a far greater contrast between editions for the two former operas, which warranted further analysis, than for the latter two.

8.5 *Der Hölle Rache*

The challenge in this excerpt is how best to realise a string *tremolo*, an accented *appoggiatura* note cluster, and *sforzando tutti* chords.

This introduction to the Queen of the Night's aria begins with *tremolo* strings followed by a full wind and brass *sfp* whole-note chord in the second bar against the continued string *tremolo* and octave bass string line, which is preceded by an *appoggiatura* note cluster.

Example 8.5: bars 1-2 of *Der Hölle Rache, Die Zauberflöte*. Full score.

191 **Allegro assai** ∞

Fls. sfp

Ob. sfp

Bsn. sfp

Hns. sfp

Tpts. sfp

Timp. f

Königin der Nacht **Allegro assai**

Vln. I p sf Der Hol-le

Vln. II p sf

Vla. p sf

Vc. f p

Db. f p

The essential difference between the *Boosey & Hawkes* edition (example 8.5a) and the *Bärenreiter* edition (example 8.5b) is that the former has a full four-note d minor tremolo chord in the treble (lasting 2 beats and tied for another 2) against octave bass crotchets, whereas the latter inverts these textures by placing these crotchet notes as single notes in the bass clef played by the right hand against the left-hand d minor tremolo.

Example 8.5a: bars 1-2 of *Der Hölle Rache*. Boosey & Hawkes.

Allegro assai
Königin der Nacht

Der Hol - le

Example 8.5b: bars 1-2 of *Der Hölle Rache*. Bärenreiter.

Allegro assai
Königin der Nacht

Der Hol - le

G.Orch.

Str.

The ratings of each of these examples by the respondents are as follows:

Respondents' ratings for example 8.5a (*Boosey & Hawkes*):

RESPONDENT	1	2	3	4	5	6	7	8	9	10
André									X	
Griffiths								X		
Hoekman					X					
Hofmeyer						X				
Legge								X		
Lusk										X
Pollock						X				

Rein				X						
Rissinger						X				
Smit						X				
Smith									X	
Stephenson								X		

Respondents' rating of example 8.5b (*Bärenreiter*):

RESPONDENT	1	2	3	4	5	6	7	8	9	10
André					X					
Griffiths					X					
Hoekman										X
Hofmeyer							X			
Legge					X					
Lusk	X									
Pollock									X	
Rein								X		
Rissinger								X		
Smit				X						
Smith					X					
Stephenson				X						

The ratings of example 8.5a ranged from 4 to 10, and from 1 to 10 for example 8.5b. Most respondents felt that, while the *Boosey & Hawkes* version yielded more of the content of the full score, the *Bärenreiter* version was more easily playable. There were, however, strong arguments for both versions. Griffiths, Lusk, Stephenson, Andre, Hoekman and Legge all rated example 8.5a from 8 to 10 for the following reasons:

- Although it was agreed that the *Boosey & Hawkes* version was pianistically more awkward, Griffiths felt that it more fully approximated Mozart's orchestration;
- Andre suggested that the presence of the wind chord (albeit as a *tremolo* chord) in the treble of bar 2 was important, given its prominence in the orchestral score;
- Legge felt that the lower bass octaves in bar 2 as octaves reflected the double bass line more accurately.

The only criticisms which the above respondents had of example 8.5a were as follows:

- André suggested that the *tremolo* right-hand chord in bar 2 could have been written as a block chord, which would reflect more accurately the sound of the brass/woodwinds;
- Hoekman and Legge felt that the *sforzando-piano* indication (as in the orchestral score) should have been included;
- Hoekman and Smith concurred that the *tremolo* should continue to the end of bar 2 rather than stop at the half bar; the transition from the left-hand *tremolo* in bar 1 to the demisemiquaver grace notes in bar 2 was awkward to play;
- Legge suggested that an abbreviation such as “*rep.*” for repeated notes be added above the *tremolo* indication at bar 1, which would convey the orchestral *tremolo* far better than the piano *tremolo*.

The overriding criticism for the *Bärenreiter* version was that it did not have enough fullness and sonority as a result of the lack of the brass/woodwind chord in bar 2 (Lusk, Stephenson, Andre). Smit felt that the crossing of the hands in bar 2 was awkward and unnecessary.

The respondents who favoured example 8.5b over example 8.5a (Rein, Rissinger, Pollock) all agreed that it was the more playable option. Rissinger felt that the texture of the *Boosey & Hawkes* version “was too thick”, the *Bärenreiter* version “preserves the intention and thinner texture of the Mozartian style.”

In Rein's and Pollock's views, the absence of the woodwind/brass chord in bar 2 of the *Bärenreiter* version was not of great importance. Pollock goes on to suggest that the atmosphere and "strength of purpose" of the introduction is enhanced further by playing the bass clef *tremolo* pattern with the right hand throughout and the bass string crotchets in bar 2 with the left hand.

Of the versions produced by respondents, Rissinger's version (example 8.5c) was found to be the most playable and truthful reflection of the full score for the following reasons:

- The *tremolo* is maintained in the same register for both bars;
- The *sforzando* brass chord in bar 2 is accurately notated as such⁴ and by beginning the chord as a minim sustained note (before continuing it as a *tremolo*) a greater impact on the down-beat chord is effected;
- The arrangement of the *appoggiatura* note cluster followed by single bass notes, as opposed to octaves, in bar 2 is a more playable option than the *Boosey & Hawkes* version.

In the author's opinion, Rissinger provided the most effective version, combining the best elements of both editions together with her own minor adjustments, in example 8.5c. This version represents the perfect compromise between playability and truthfulness to the full score, and can stand artistically on its own terms.

Example 8.5c: bars 1-2 of *Der Hölle Rache*. Rissinger version

Allegro assai

The musical score for Example 8.5c consists of three staves. The top staff is a vocal line in soprano clef with the lyrics "Die Hol - le". The middle staff is a piano line in treble clef, and the bottom staff is a bass line in bass clef. The tempo is marked "Allegro assai". The key signature has two flats (B-flat major). The score shows two bars. In bar 1, the piano line has a tremolo pattern marked with a 'p' (piano). In bar 2, the piano line has a chord marked with 'sfz' (sforzando) and a 'p' (piano). The bass line has a cluster of notes marked with 'f' (forte) and a 'p' (piano).

⁴ As opposed to its omission in the *Bärenreiter* version and lack of *sfz* marking in the *Boosey & Hawkes* version.

8.6 Lesto!

The second excerpt, from Act 2 of Puccini's *La Bohème*, is a four-bar climactic passage as Marcello, Schaunard and Colline sing in unison: "*Lesto!*" It consists of *tutti* strings, a full component of brass and wind instruments, as well as the harp.

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Example 8.6: *La Bohème: Lesto!* bars 1-4. Full score.

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Fls. *a.2* *p* *cresc.* *string.*

Fl. *Picc.*

Ob. *cresc.* *p*

C. A. *p* *cresc.* *cresc.*

Cl.Bb. *p* *cresc.*

B. Hn. *B. Clin Bb.* *p* *cresc.*

Bsn. *Fig. 1* *p* *cresc.*

Cbsn. *Fig. 2* *p* *cresc.*

Hns. *a.2* *p* *cresc.* *string.* *a.2*

Tpts. *p* *cresc.*

Tbn. *a.2* *p* *cresc.* *I.*

B. Tbn. *p*

Hp. I *ff*

Mar. *Mar.*

B. *Shau.* *Les - to!*

B. *Coll.* *Les - to!*

B. *Les - to!*

Vln. I *arco* *f* *string.*

Vln. II *arco* *f*

Vla. *arco* *f*

Vc. *f* *arco*

Db. *f* *arco* *p* *cresc.* *string.*

Example 8.6a: *La Bohème: Lesto!* bars 1-4. *Ricordi*.

The musical score is for a piece titled "Les - to!". It features three vocal parts: Mar. (Mar.), Chau. (Chau.), and Coll. (Coll.). The vocal parts are written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. Each vocal part begins with a vocalization "Les - to!" marked with a fermata. The piano accompaniment is written in treble and bass clefs with a key signature of one flat and a time signature of 3/4. The piano part includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and a crescendo marking *cresc.* The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and a variety of chords.

Respondents' rating of example 8.6a:

[illegible]

Smit								X		
Smith						X				
Stephenson				X						

The ratings for example 8.6a range from 4 to 10 and there is some difference of opinion with regard to the notation of the semiquaver string line as a separate *particell*. Many respondents agree that this string passage is too important to notate on an auxiliary stave and that it should fall within the main stave.

Stephenson comments that the arrangement is too much like a “short score” providing the pianist with a choice of right-hand material, whereas in fact a combination of both principal and *particell* staves would be the answer.

Michael Pollock says that, while this score provides all the information to the pianist, there are no guidelines or suggestions on how to include the *particell* in a reading of the score. This said, he adds that one can, at least, make an informed choice as to what to include or omit. In his own reduction of the example (example 8.6b) he opts to play the upper octave line of the semiquaver string passage on the *particell* stave for the first two bars before returning to the chordal texture in the treble stave in bar 3.

Example 8.6 b: *La Bohème: Lesto!* bars 1-4, Pollock’s version.

The musical score for Example 8.6 b shows three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts enter in bar 1 with the lyrics "Les - to!". The piano accompaniment begins in bar 1 with a piano (p) dynamic and a semiquaver string line. In bar 2, the piano part includes a crescendo (cresc.) marking. The score shows the first four bars of the piece.

Pollock's version is effective: the semiquaver string line does start off as the most prominent texture before the woodwind and brass chordal texture assumes greater importance in bar 3 and by transferring from one to the other, an effective climax is achieved. It would, however, be a mistake to compress the first two bars of the semiquaver string line onto the main stave and truncate it at the second quaver in bar 3 as the woodwind/brass quaver texture takes over. The compression of material onto one stave without the complete statements of textures leaves a confused impression of the layout of instrumental lines.⁵ The author prefers the full string semiquaver line to be represented on the *particell* and that the pianist make the necessary adjustments manually to the score to effect a more playable option.

It is also suggested that one should forego the lower right-hand notes of the quaver texture in bars 3-4, because with the increase in tempo through the *stringendo* it would be more manageable to play parallel chromatic thirds. One may also want to reconsider, for the same reason, playing octave bass notes in the same passage and opt for the higher octave instead.

Smit's version (example 8.6c) is extremely challenging: the semiquaver pattern continues throughout all four bars and in bar 3 it is joined by the woodwind quaver pattern, reduced to two-note chords.

It certainly incorporates both woodwind and strings textures as clearly and completely as possible within one stave (instrumental indications would further add to the clarity of textures). Bars 3-4 would, however, require much practice in order to play them confidently at tempo. The author respectfully submits that this is not a practically playable version.

⁵ See discussion of the *Fürstner* edition in Chapter 6.

Example 8.6c: *La Bohème*: “*Lesto!*” bars 1-4, Smit’s version.

Hofmeyr recommends the inclusion of the string passage on the main stave and the notation of the lower octaves as smaller/optional notes. In his version (example 8.6d), he transposes the sustained woodwind/brass chords in bars 1-2 down an octave in order to accommodate them. This is a reasonable solution as these chords also feature in the lower register. The left hand, however, would have to play awkward leaps between the bass and tenor voices. Smit’s arrangement of bars 1 -2 is therefore easier to play. In bars 3-4, even though the right hand is reduced in Hofmeyr’s version to a two-part texture, there is an awkward chord sequence in the left hand, which results in these bars of Hofmeyr’s version being as difficult to play as Smit’s version.

Example 8.6d: *La Bohème*: *Lesto!* bars 1-4, Hofmeyr’s version.

A piano reduction which includes *particells* is more readable when an overall texture is particularly dense and, in the author's view, the *Ricordi* edition should be used and various adjustments be made to the score by hand (as marked in the author's version, example 8.6e below). It is suggested that the *particell* string melody be played until the second quaver in bar 3 and then transferred to the chromatic quaver texture on the main stave. The lowest notes of the three-part right-hand chords in bars 3-4 should be omitted as the complete chordal texture would be impossible to play as the tempo speeds up, given the *stringendo* marking in the same bar (omitted in all the above reductions). The following version is therefore proposed:

Example 8.6 e: *La Bohème: Lesto!* bars 1-4, author's version.

The musical score for Example 8.6 e is for the piece *La Bohème: Lesto!*, bars 1-4, in the author's version. The score is in 3/4 time and features three vocal staves (B, B, B) and a piano accompaniment (Pno.). The vocal staves have the lyrics "Les - to!" and the piano accompaniment has markings for "ff", "p", "cresc.", and "String.".

8.7 “Riding” Interlude

The third excerpt, taken from Richard Wagner's *Götterdämmerung*, is from the “riding” Interlude in Act 1: *Sehr aufgerecht* bars 1-9.

Example 8.7: *Götterdämmerung*: Act 1 *Sehr aufgerecht* bars 1-9. Full score.

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Fls. *FL 1*

Fl. *FL 2.3. ff*

Ob. *Ob. 1 a.3 ff* *Ob. 1.2 ff*

C. A. *ff*

Cl. Bb. *Cl. 2.3. a.2 ff* *a.2*

B. Hn. *B. Cl in Bb ff*

Bsn. *B. Sn. Fg. 3 ff*

Cbsn. *ff*

Hns. *a.2*

Hn. *ff Hrn. 5 a.2 ff*

Hn. *ff*

Tpts. *ff*

Bass Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Contr. B. Trb. *ff*

Tuba *ff*

Timp. *f* *dim.*

Hp. I *ff* *6* *3*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

a.3

[illegible]

In bars 1-2 the flutes, oboes and clarinets have a soaring *fortissimo* melody which is harmonised in the lower woodwinds, horns and trumpets; the bass woodwinds and strings provide sustained pedal notes; the harp, a semiquaver arpeggiated accompaniment; the first violins play the woodwind melody line but in a *marcato* style, while the second violins have a *tremolo* counter-melody; the violas have a semiquaver *Alberti* bass pattern of arpeggiated compound chords.

In bar 3 the English horn, 4 horns, second violins (*marcato*) and bass strings enter with a canonic statement of the melody line also at a *fortissimo* dynamic. The remaining woodwinds and brass continue to provide a sustained harmonic support as the harp and viola continue their semiquaver accompaniments.

In bars 5-9 the melodic line changes to a more rhythmically energetic pattern with semiquaver triplets (*staccato*) and dotted rhythms. The flutes, oboes, clarinets and first violins all play this melody at a *fortissimo* dynamic. The expressive marking is for this melody line is *sehr ausdrucksvoll*.

The remaining woodwinds and brass again provide a sustained harmonic support as the harp figurations broaden out into triplet quaver groups and the semiquaver pattern in the violas stops abruptly in the second half of bar 5 as the melody line takes over. The second violins and celli have syncopated counter-melodic lines, which are marked *immer stark*, suggesting that they have as much importance as the principal melodic line. There is a gradual *diminuendo* in the kettledrum towards a *forte* from bar 5 to bar 9.

Two piano reductions were provided, both published by *B. Schott & Co*, but example 8.7a (see below) is arranged by Karl Klindworth and example 8.7b (see also below), by Richard Kleinmichel.

Example 8.7a: *Götterdämmerung*: *Sehr aufgeregt* bars 1-9, Klindworth reduction.

Sehr aufgeregt

The score for Example 8.7a shows a piano introduction in D major, 2/4 time. The right hand plays a melodic line with some triplets and slurs. The left hand provides a rhythmic accompaniment with triplets and slurs. Dynamic markings include *ff* and *molto espressivo*. Pedal points are indicated with 'Ped.' and asterisks.

Example 8.7b: *Götterdämmerung*: *Sehr aufgeregt* bars 1-9, Kleinmichel reduction.

Sehr aufgeregt (Molto appassionato)

The score for Example 8.7b shows a piano introduction in D major, 2/4 time. The right hand plays a melodic line with some triplets and slurs. The left hand provides a rhythmic accompaniment with triplets and slurs. Dynamic markings include *ff* and *espress*. Pedal points are indicated with 'Ped.' and asterisks.

The right-hand parts of both examples 8.7a and 8.7b are similarly transcribed with statements of the principal melody and some harmonic notes. The *Klindworth* version is slightly more awkward to play with its thicker right-hand texture as opposed to the more simplified *Kleinmichel* version. Where the two versions differ markedly is in their left hand arrangements.

The *Klindworth* version does not attempt to transcribe the sextuplet and semiquaver harp and viola arpeggiations but reduces these to quaver patterns that frequently tie over to form sustained chords block chords.

As the orchestral accompaniment texture slows down in bar 6, the left-hand pattern is reduced further, in the *Klindworth* version, to the syncopated crotchet pattern of the celli and second violins (bars 6-7) and a continuation of the static chordal texture in bars 8-9. This left-hand texture is littered with harmonic inaccuracies such as the inclusion of the two “E” down-beat bass notes in bars, 7 and 8, which do not exist in the full score.

The left-hand version by *Kleinmichel* contains a more prominent and rhythmic accompaniment texture, which does not, however, reflect accurately the orchestral score. In the full score the harp and viola arpeggiations in bars 1-5 are semiquaver and sextuplet groups. By bar 6 these arpeggiations are reduced to quaver triplets in the harp which results in a gradual slowing down of motion in the score. Paradoxically, *Kleinmichel* inverts this effect by transcribing quaver triplets in the first four bars, followed by semiquavers in the following four bars, which increases the pace and drive of the overall texture.

There are also harmonic errors: in bars 6-8, where the root of each chord is an “E” rather than a “B”, and the omission of the important harmony note “A” in the first beat of bar 9. Both editions have pedal indications, though these are more frequent in the *Klindworth* version (virtually every bar or block of harmony) whereas *Kleinmichel* has a single pedal marking from bars 5-8.

Both editions are flawed and contain harmonic and rhythmic inaccuracies. *Klindworth*’s realisation, however, reflects to a greater extent the essence of the full score with some sense of the fluidity and depth of the orchestral textures. *Kleinmichel*’s version is arranged like a Classical piano sonata, which does not explore the lower sonorities of the piano, and the accompaniment patterns are too repetitive and lack fluidity as well as not reflecting at all the “sweep” of the strings.

Respondents' rating of example 8.7a:

RESPONDENT	1	2	3	4	5	6	7	8	9	10
André								X		
Griffiths									X	
Hoekman					X					
Hofmeyer						X				
Legge								X		
Lusk					X					
Pollock					X					
Rein								X		
Rissinger						X				
Smit					X					
Smith								X		
Stephenson				X						

Respondents' rating of example 8.7b:

RESPONDENT	1	2	3	4	5	6	7	8	9	10
André					X					
Griffiths				X						
Hoekman						X				
Hofmeyer						X				
Legge			X							
Lusk										X
Pollock							X			
Rein			X							
Rissinger						X				
Smit					X					
Smith					X					
Stephenson						X				

The ratings for example 8.7a range mainly from 5 to 8, with single respondents awarding scores of 4 and 9 respectively. The ratings for example 8.7b, on the other hand, fall mainly from 3 to 6, with single respondents awarding 7 and 10 respectively. On the whole, example 8.7a is rated better than example 8.7b, which confirms the author's judgment.

The overriding criticism of example 8.7b (shared by Griffiths, André, Legge, Smith and Rein) is that the left-hand arpeggiations do not reflect the orchestral sound. Griffiths points out that the harp scoring has far less prominence within the overall orchestral texture than it is given in this reduction and Rein further states that the accompaniment from bar 7 is far too busy and is rather an "invention/composition of the arranger" rather than Wagner's idiom. André continues:

The four bars of left-hand triplets followed by semiquavers in (this example) are spurious. With a *sostenuto* passage, simple block chords provide enough sonority (acknowledging the loss of the viola for four bars) and atmospherically the mood is better, more *orchestral*.

Hoekman, while acknowledging that the interruption of the arpeggiation in example 8.7a is unfortunate ("one loses sweeping, passionate 'release' of the original"), describes the left-hand arpeggios in example 8.7b as "too modest and banal for the *sweep* of the original." He also points out that both versions maintain the bass E in bars 6-8 when Wagner "specifically gives us a *break* before reinstating it in the last bar."

Of those respondents who favoured example 8.7b over example 8.7a, Lusk thought example 8.7b had a greater depth of sound and Stephenson preferred it for its greater clarity of rhythm. In the author's view, there is certainly a stronger sense of the down beat on the first and third beats in example 8.7b, but because the *Alberti* bass patterns are so repetitive and within a small pitch range, there is no expansiveness in the phrases.

The *Klindworth* version is more expansive and sonorous with its wider range of the left-hand figurations and the addition of pedalling indications. This version, however, lacks rhythmic impetus, is too static and loses the flow of the continuous triplet quaver/semiquaver texture.

A compromise is possible with a left-hand accompaniment encompassing the range of example 8.7a, but in the faster meter of example 8.7b. The challenge is to make such an accompaniment playable and not sound too “notey.” There should also be a slowing down of such a texture in the final three bars. Of the altered versions arranged by respondents, Hofmeyr suggested a continuous triplet accompaniment covering a range of over three octaves, each pattern beginning with an octave bass note in bars 1-6 (example 8.7c).

Example 8.7c: Hofmeyr’s version.

The above example captures the broad sweep of the harp texture. The wide interval leaps in the left hand, particularly in the first two bars are, in the author’s view, too challenging to play when combined with a demanding right-hand texture in bars 1-4. The left-hand patterns in bars 6-8 are well arranged, pianistic and convey accurately the content of the orchestral score.

André chose the *Klindworth* version, but alters the left-hand accompaniment in bars 1-4 to minim/crotchet block chords.

Rissinger chose to arrange the viola figurations (bars 1-4) and the syncopated violin/cello texture (bars 5-7) as the left-hand accompaniment of her version. This is a more playable version than Hofmeyr's, but it lacks the broad sweep of his accompaniment. The syncopated string texture in bars 5-7 is too static and does not lend an *espressivo* quality to the overall texture. It would have best been omitted in favour of the flowing triplet pattern of the harps (example 8.7d).

Example 8.7 d: Rissinger's version.

The musical score for Example 8.7 d: Rissinger's version is presented in three systems. The first system (bars 1-3) begins with a fortissimo (*ff*) dynamic. The second system (bars 4-6) includes a *molto espressivo* marking. The third system (bars 7-9) features a tremolo in the left hand. The right hand has various melodic lines, including triplets and slurs.

Pollock creates an arrangement that remains faithful to the orchestral score and is playable (example 7.7e).

Example 8.7e: Pollock's version

The left-hand accompaniment texture is rhythmic, varied and expansive. Instead of a continuous texture of repetitive semiquaver patterns, he varies the semiquavers with quavers on down beats and he changes the contours of these patterns, which gives a rhapsodic quality to the overall texture. By notating the lower octave double bass notes, the left-hand texture is given greater depth and resonance.

The pedal markings are also judicious: full pedalling gives way to half pedalling in bars 5-7 as the overall texture thins before returning to full pedalling at the half bar of bar 7 as one builds to the climax at bar 9. Pollock cleverly combines the syncopated second violin/cello texture in bars 5-7 with part of the harp texture by transcribing these notes in the alto and tenor middle voices. He clearly indicates the transfer of the individual lines from one voice to another. The inclusion of the second violin trill in the middle of bar 8 in the alto voice effectively builds up a crescendo to bar 9.

It is to be expected that this version is challenging to play, as it must reflect the full and varied sound palette of a late Romantic orchestra. That said, it is idiomatically written for the piano as it exploits fully the sonorities of the instrument through the

extended pitch range and detailed pedal markings. There is an excellent balance between melodic, harmonic and accompaniment lines so that overall textural clarity is achieved. With the addition of instrumental markings, it can be stated that this arrangement captures the true essence of the full score. It is submitted, therefore, that the above version can function on its own terms artistically.

8.8 *Lulu*: Act 3, First Orchestral Variation

The final excerpt is the first orchestral variation from Act 3 of Alban Berg's *Lulu*, which takes place between scenes i and ii.

Berg (1885-1935) was from the second Viennese school and his style can best be described as crossing the boundaries between tonal and atonal music. Written between 1929 and 1935, the score is "filled with elaborate formal schemes, around a lyricism unloosed by Berg's individual understanding of 12-note serialism" (Perle, 1980: 524).

The excerpt is set out in example 8.8 below.

675 *cresc. **

Flag.

301

Fls. *zu.3* *p* *f*

Ob. *p* *f*

C. A. *p* *f*

A. Sax. *p* *f*

Cl.Bb *p* *f*

B. Hn. *zu.2* *p* *ff*

Bsn. *p* *ff*

Cbsn. *ff*

Hns.

Tpts.

Bass Tpt.

Tbn.

B. Tbn.

Triangle *mp*

I Paar Beck *mf*

Hp. I

Pno.

Vln. I *cresc. ** *get.*

Vln. II *get.*

Vla. *get.*

Vc. *(arco)* *get.* *pizz ff* *arco pizz f*

Db. *ff*

*cresc. *-- dimin. fas ganze Orchester*

This six-bar example is comprised of the following textures:

- The first and second oboes enter in canonic imitation (with the *divisi* second violins) a bar apart with an ascending semiquaver line, but continue in parallel thirds;
- The first and second clarinets play a unison descending scale (in parallel with the violas), before also continuing in parallel thirds following the contour of the oboes;
- The third clarinet, bass clarinet and cello follow the same rhythmic and melodic contour with the bassoon, contrabassoon and double bass;
- The first violins (in octaves) join the crotchet ascending scale textures of the bass woodwinds and strings in bar 2;
- The *divisi* violas join the parallel third quaver contour of the second violins and upper woodwinds; the piano has a continuously flowing ascending and descending semiquaver lines which are imitated canonically before both textures unite in unison in bar 6;
- The second bassoon enters on the upbeat to fig. 675 with a strong descending motif of two tritones, which is played in sequence by the contrabassoon in bar 5;
- The cello and double bass lines mirror the above entries;
- The third flute enters at the upbeat to fig. 675 (with the English horn and alto saxophone) with a sudden crescendo to a *forte* on an ascending crotchet note scale in *tremolo*;
- The percussion entries are trills by the triangle in bars 1 and 4 and the timpani in bar 2 and bar 6.

The challenge of realising nine independent orchestral textures as a piano reduction is the greatest that has been encountered up to this point in this study.

Only one piano reduction of this example was available, namely a two-piano version by *Universal* (example 8.8a). In addition to the double staves, there are *particells* notated between the staves in bars 2-3 and bars 5-6, as well as the use of smaller notation in bars 1-4 for auxiliary instrumental lines.

Example 8.8a: Lulu: Act 3, orchestral variation no. 1, bars 671 – 676. *Universal*.

1. Var. Grandioso (♩=92)

The musical score is for an orchestral variation in 3/4 time, marked '1. Var. Grandioso (♩=92)'. It consists of four systems of staves. The first system shows a piano (p) texture in the bass clef, with a forte (f) dynamic. The piano texture is in the bass clef, and the first violin melody is in the treble clef. The second system shows the piano texture continuing in the bass clef, with a 'Klav.' (clavier) marking. The third system shows the piano texture continuing in the bass clef, with a 'cresc.' (crescendo) marking. The fourth system shows the piano texture continuing in the bass clef, with a 'cresc.' (crescendo) marking. The score is written for piano, harp, and strings.

Piano I begins with the piano texture in bar 1, which transfers to the *particell* in bar 2 as the lower line of the *divisi* second violins continues on the main stave. The harp texture begins in the bass clef of bar 2 in smaller notation, while the combined textures of the first violin crotchet melody and second violin parallel thirds continue in the treble stave to the end of the example. The harp texture continues in the bass clef in bar 3, before the second violin parallel thirds take over in the bass clef of bar 5. A segment of the piano texture enters in the left hand of bar 5, switching on the fourth beat to the combined textures of the first violins and violas.

Piano II arranges the lower register instrumentation: the double bass and cellos are transcribed in their entirety on the bass stave which also includes, in smaller notation, the bass note entry of the piano in bars 3–5.

The horn and clarinet textures are notated in the soprano and alto voices respectively in the treble stave of Piano II. A *particell* from bars 5-6 features the left-hand entry of the piano texture. In short, the Piano I part features more of the melodic, ‘busier’ material, whereas Piano II consists of the more static harmonic textures on the main staves.

Respondents’ ratings for example 8.8a:

RESPONDENT	1	2	3	4	5	6	7	8	9	10
André							X			
Griffiths									X	
Hoekman									X	
Hofmeyer									X	
Legge								X		
Lusk										X
Pollock									X	
Rein					X					
Rissinger					X					
Smit								X		
Smith						X				
Stephenson	-									

The ratings ranged from 5 to 10 and only Rissinger and Rein were of the firm opinion that the example should have been realised in a reduced form on one stave. Rissinger states:

This is an example of a style of music that is almost impossible to pare down, because it is so dense, a piano version on five staves is ridiculous – one may as well work from the full score! I would prefer to see fewer notes even if that meant I didn’t get every form of the variation into my realization.

Smit, Smith, André, Griffiths, Legge, Hofmeyer, Hoekman and Lusk all agreed that realising the orchestral variation for two pianos was the best option.

Legge suggested that for all orchestral transitions of a highly complex nature, as in *Wozzeck* or *Peter Grimes*, it was useful to transcribe these on four staves where one needs all the details. Andre adds that in order to make informed choices of what to play and what to leave out, the pianist needs as much of the detail of the full score as possible. Lusk adds that a two-stave realisation can become a bit of a “blur”, but the clearer layout on four staves, enables the conductor to advise the pianist which parts he prefers to hear.

There were four clearly defined improved versions. Both Rein and Rissinger opted to transcribe the oboe and first violin textures in the right hand and the bass woodwind/string textures in the left hand, resulting in an easily playable, fairly static arrangement. Rissinger’s version is contained in example 8.8b below.

Example 8.8b: Lulu: Act 3, orchestral variation no. 1, bars 671 – 676. Rissinger version.



Smith’s version (example 8.8c) includes the semiquaver melodic textures of the harp and piano (in small notation and *particells*) on the main staves and omits much of the parallel third quaver textures of the woodwinds/second violin/viola. Although part of the bass string/woodwind lines are included in bars 1-3, the orchestral piano line takes over from the last beat of bar 3 – bar 6.

Example 8.8c: Lulu: Act 3, orchestral variation no. 1, bars 671 – 676. Smith version.



While the above example is more challenging to play than Rissinger's version because of the inclusion of the rapid semiquaver passages, it is still playable with the omission of the middle voice harmonic textures. In short, Smith's version has more fluidity and vitality than Rissinger's, which, however, has greater rhythmic stability.



An alternative version by Hofmeyr (example 8.8d) notates the semiquaver melodic textures as a *particell* between the staves and includes only the crotchet and quaver chordal textures on the main staves. This results in a playable version which is, however, too static as one loses the fluidity of the melodic lines. There are also overly wide stretches in the left hand of the final bar.

Example 8.8d: Lulu: Act 3, orchestral variation no. 1, bars 671-676. Hofmeyr's version.

The image displays a musical score for Example 8.8d, which is an orchestral variation from Act 3 of the opera Lulu. The score is presented in two systems. The first system consists of three staves: a top staff (Piano I), a middle staff (Piano II), and a bottom staff. The second system consists of four staves, with the top two staves (Piano I and Piano II) containing more complex musical notation, including a 'cresc.' (crescendo) marking. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

The remaining respondents who suggested an improved version (André, Pollock, Hoekman and Smit) all chose a combination of the bottom stave of the Piano II with the top stave of Piano I as a starting point. Playing from the four-stave version would allow one, as Pollock suggests, to follow the lateral lines. He states that he would probably “include different snatches of the 16th notes each time I played in rehearsal, with the main emphasis of the melody over the harmonic structure.”

The author's preference (as shown in example 8.8e below) would be to play from the four-stave *Universal* version, but to exclude from the playing those textures which are highlighted in grey. In deciding what to exclude, Pollock's suggestion of favouring the melodic over the harmonic textures was followed, because this allows for greater fluidity of the overall texture. As the layout of textures is well-spaced, a reduction including these changes would still be readable.⁶ The realisation of the orchestral piano parts, as *particells* or in small notation, is found by the author to be clear and readable and, by having all the parts to hand, they can be switched from one to another, should a conductor request it.

⁶ The shaded areas are not played.

Example 8.8e: *Lulu*: 1st Orchestral variation, Act III: author's version

1. Var. Grandioso (♩=92)

f

Hfe.

7

1. Var. Grandioso (♩=92)

Klav.

cresc.

cresc.

7.9 Conclusion

The analyses of the piano reductions of four musical excerpts by the twelve respondents led to a general conclusion: while differences of opinion existed regarding the ratings of each example, and how best to realise these in improved versions, the objectives of all twelve respondents were in accord with the author's, namely, to realise a piano reduction of an operatic score that is a truthful reflection of the contents and spirit of the full score, as well as being playable and exploitative of the characteristics of the instrument.

It is clear that the opinions, comments and possible solutions of pianist-coaches differed quite considerably from those of pianist-composer-arrangers. The pianist-coaches in general selected or wrote arrangements⁷ that were more easily readable and pianistically manageable than those of the pianist-composer-arrangers, whose priorities seemed to lie in reflecting as accurately as possible the contents of the full score, which may not have been the more easily readable option.⁸

Of the editions that were presented for rating, all were found to be artistically and technically imperfect models. Improvements to these editions were, however, offered by various respondents and the author. The best of these improved versions are as follows:

- “*Der Hölle Rache*”: Rissinger’s version, which was a fusion of the *Boosey & Hawkes* and *Bärenreiter* editions with her own amendments;⁹
- “*Lesto!*”: the version developed by the author;¹⁰
- “*Riding*” Interlude: the author’s version, which consists of Pollock’s version, with additional markings by the author;¹¹
- First Orchestral Variation from *Lulu*: the author’s version.¹²

It is submitted that the improved versions are, in contrast to the original versions, able to stand on their own terms. It is further submitted that, in answer to the first research question, the above conclusions suggest that the operatic piano reduction *can in fact function artistically on its own terms*.

We turn now to a consideration of the second research question, *Is it possible to determine a common set of principles or guidelines relating to the realisation and performance of piano reductions?*

It will be recalled that most respondents did not believe that it was possible to establish guidelines which could apply to the piano reductions of full scores.¹³ The

⁷ See arranger-composer-pianist Hofmeyr’s and coach-pianist Rissinger’s version of *Götterdämmerung*: excerpts 8.7.c and 8.7d respectively.

⁸ See coach-pianists Rissinger’s and Smith’s version of *Lulu* excerpt: examples 8.8b and 8.8c as opposed to composer-arranger-pianist Hofmeyr’s version: excerpt 8.8d

⁹ See example 8.5 c

¹⁰ See example 8.6 e

¹¹ See example 8.7 f

¹² See example 8.8 e

author has respectfully to disagree with the majority by virtue of the fact that it has been demonstrated in previous chapters that it is indeed possible to establish guidelines and principles. In addition, the respondents who agreed with the statement suggested the following guidelines:

- Reductions should be practical to read and playable;¹⁴
- From the singer's point of view, the main melodic idea should be clearly audible, then the harmony and, lastly, the subsidiary voices and texture;¹⁵
- Piano scores are also used for analytical purposes, so for the sake of completeness, subsidiary voices may be added in small notation or on *particells*;¹⁶
- A pragmatic approach needs to be taken to the arrangement of piano reductions to ensure that the piano part is not over-complicated and, where possible, includes harmonies in their sounding pitches;¹⁷
- The realisation of orchestral *tremoli* needs to be uniform and reflective of their orchestral sound: they need to be reduced to half their note values to make them playable at tempo;¹⁸
- Pianists need to be well in command of their pianistic skills;¹⁹
- Reductions must include those instrumental lines that are prominent in the orchestration, enabling singers to recognise important cues;²⁰
- A fuller, warmer resonance is needed in operatic accompaniment than what is required in solo performances, as well as a wide range of tone colours and dynamics;²¹
- Pianists, in performing a reduction, should display a strong aural sense and imagination in order to play "orchestrally", reflecting the composer's style and colour, as well as the parameters of the orchestra;²²

¹³ Section 8.4, question 7.

¹⁴ See comments by Hofmeyr, André, Smit, Rein, section 8.3 question 7.

¹⁵ See comments by Hofmeyr, section 8.3 question 7

¹⁶ See Hofmeyr's comments and author's comments, section 8.3 question 7

¹⁷ See comments by Rein and André, section 8.3 question 7

¹⁸ See comments by Rein, section 8.3 question 7

¹⁹ See Smit's comments, section 8.3 question 7.

²⁰ See comments by Smit and Rein, section 8.3 question 7

²¹ See Rein's and Hoekman's comments, section 8.3 question 7

²² See comments by Griffiths section 8.3 question 6, and by Smit section 8.3 question 7

- Unnecessary material that one does not hear distinctly in an orchestral reading should not be included in a reduction. Piano reduction is not a “theoretical exercise but a tonal transformation.”²³

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²³ See Rein’s comments, section 8.3 question 7.

Chapter 9

Analysis of Responses to Research Questionnaire on African Operatic Piano Reduction

9.1 Introduction

The author devised a questionnaire polling the opinions of composers and arrangers on the challenges posed by the transcription of music for African instruments for the piano.

9.2 The Respondents

The eleven respondents to the questionnaire, all scholars in the area of African musical composition, were:

- Akin Euba, Nigerian composer and Andrew W. Mellon Professor of Music, the University of Pittsburgh;
- Stefans Grové, Composer-in-Residence at the University of Pretoria;
- Hendrik Hofmeyr, composer and Associate Professor, South African College of Music, University of Cape Town;
- Dr Christopher James, composer and specialist in African music.
- Bongani Ndodana-Breen, composer and Artistic Director, *Musicanoir/Ensemble Noir* in Toronto;
- Graham Newcater, composer;
- Meki Nzewi, Professor of African Music Theory and Practice, the University of Pretoria;
- Thomas Rajna, composer and former Associate Professor, the South African College of Music;

- Hans Roosenschoon, composer, Conservatoire of Music, University of Stellenbosch;
- Alan Stephenson, composer/arranger, the South African College of Music; and
- Peter Louis van Dijk, conductor and composer.

9.3 The Questions and Responses

Seven questions were posed to each respondent. Each question, together with a summary of the responses, is set out below.

Question 1: Maurice Ravel wrote many of his orchestral works initially for piano. Do you, from the outset of the creative process, ‘hear’ the orchestral/instrumental timbres you wish to create and start immediately writing a full score, or do you begin with a harmonic/melodic framework and the uniformity of a closed piano score? Please elaborate on your creative process if it follows a specific formula or pattern.

The reason for this question was to test whether compositions written originally for orchestra would be more difficult to arrange for piano. The respondents were evenly divided between those composers who write directly in full score (Roosenschoon, Hofmeyr, James, Ndodana-Breen) and those who begin with a sketch in the form of a short score (Rajna, Stephenson, Euba, Van Dijk, Grové).

Interestingly, Hofmeyr acknowledges that some of his orchestral compositions are very difficult to reduce to a piano score as he writes directly for orchestra. Although Roosenschoon writes symphonic compositions directly in full score, he does, however, make sketches of his musical ideas “in a concise abstract manner – not resembling a piano score.” Newcater writes directly for the instruments without first making a short sketch, “constructing the material to accommodate the instrumental textures which embody the mood and character [he has] in mind as the work progresses”. He then suggests that orchestration and composition are therefore the same process for him. Ndodana-Breen also composes away from the piano and rather “hears” the full score.

Of those respondents who start the compositional process with a short score, only Grové considers his preliminary sketch to be a piano version, albeit on eight staves. Rajna, Van Dijk and Stephenson suggest that, although they begin with a preliminary sketch to notate general instrumental groups and colours, there is no specific formula that they follow. Rajna states that there is no such thing as a uniform closed piano score, and Van Dijk and Stephenson agree that textures and orchestrations can be re-worked at any point in the creative process including within the full score.

Nzewi's response suggests that both the harmonic/melodic framework and the instrumentation should evolve simultaneously, as he states:

The instrumentation and thematic content are intertwined although there may be a primary or inspirational theme that informs other complementary ensemble components. The harmonic procedure is gestaltic and matches harmoniously interdependent thematic identities.

He further states that his "compositions derive from indigenous African creative philosophy and theory".

Question 2: Should you be asked to arrange a piano reduction of one of your operatic compositions, what would you consider to be the challenges of such a task, especially if you are reducing material for African as well as Western instruments?

Most of the respondents agree that the challenges in piano reduction exist whether or not material is reduced for Western or African instruments. As Hofmeyr states: "The challenge is in preserving the effect of the original in a different, more limited medium". Both Hofmeyr and Stephenson raise the issue of transcribing unpitched percussion instruments. Stephenson suggests that transcribing Western unpitched percussion instruments is as problematic as would be transcribing African unpitched percussion instruments. Both call for what Roosenschoon refers to as a "simulation of the effect" in transcription. An additional complication exists, according to Hofmeyr, in transcribing African instruments that have intonation or tuning systems different to the piano.

Van Dijk, Rosenschoon and James all agree that the major challenge is to know what to leave out in a piano reduction, to convey the essence of the full score while maintaining the musical integrity and character of the music. Unfortunately, with the highly polyphonic characteristics of contemporary music, this becomes more difficult. James suggests that in these instances the original ideas of the composition can possibly become lost. Newcater is even less optimistic, stating that the complexity of many contemporary orchestral scores cannot be successfully transcribed for the piano: instead of writing a piano reduction of his ballet *Raka* for rehearsal purposes, a full orchestral recording was provided, which he claims to have been far more effective.

Van Dijk offers practical advice on the technicalities of piano reduction, including: rewriting open position chords as close position triads; sustained notes should be doubled, resounded or sustained through the use of tremolo. He also adds that both African and Western music should be approached in the same way. Grové suggests, however, that references should be made in the piano score for African instruments which require special colouring, such as marimbas.

Question 3: Do you feel that the piano, used in a rehearsal context to substitute the orchestral/instrumental component of a contemporary African opera, can adequately convey the spirit and content of the music without misleading the singers? For example, when non-pitched percussion parts are transcribed onto the piano in a pitched version.

There were divided opinions amongst the responses: Rajna, Rosenschoon, James, Grové, Newcater, Stephenson and Euba all agree that the piano has major shortcomings in conveying the spirit and instrumental content of contemporary African opera and especially of non-pitched percussion instruments. Although Grové suggests these non-pitched percussion instruments can be woven into the overall texture, most respondents agree that the pianist should either resort to tapping the lid or body of the piano (van Dijk, Rajna, Hofmeyr), or that the piano should be “prepared” (James and Hofmeyr) “by placing objects on or between strings to create a variety of percussive timbres” (Hofmeyr). Hofmeyr also suggests transcribing non-pitched percussion as small tone clusters, thereby masking the identity of specific pitches.

Both Ndodana-Breen and Nzewi disagree with the notion that African percussion is considered largely to be non-melodic and therefore a challenge to transcribe for piano. Ndodana-Breen points out that the traditional music of the Xhosa culture is melodic. In his words: “(The) music relies on subtle melodic counterpoint and what may sound like curious harmonic structures.”

Nzewi goes on to say:

The African drum is a *melorhythmic* instrument that “sings” as well as “talks.” When properly represented in the piano score, the pianistic simulation of an African instrument will pose no handicap to singers whose ears are adequately tuned to hear such idiomatic/thematic/structural peculiarities.

Euba recounts his varied experiences of using the piano to rehearse two of his operatic works. In his opinion, his quasi-operatic work, *Orunmila's Voices: Songs from the Beginning of Time*, scored for full Western symphony orchestra, worked surprisingly well in rehearsal, using the piano reduction he had written. His opera *Chaka*, on the other hand, which is scored for African instruments and written “unconventionally with many of the parts not fully notated”, could not be rehearsed using a conventional piano reduction. In the rehearsals prior to its performance by the City of Birmingham Touring Opera in 1995, a rehearsal pianist was limited to playing no more than “skeletal guides for the singers here and there.”

The author shares Euba's view that, in exceptional circumstances where improvisatory passages exist in certain operatic compositions, the rehearsal pianist is limited to providing pitching cues as an aid to singers. Rosenschoon suggests, on the contrary, that while the piano may have its shortcomings, it does serve rehearsal purposes in most circumstances and especially when the pianist creatively simulates unconventional timbres. It is, however, important that detailed information regarding the instrumentation of the full score is provided in order for the pianist to make informed choices. Rajna, for example, included the percussion parts as *particells* in his piano score of his opera, *Valley Song*.

QUESTION 4: If you were to write a piano reduction of an opera which combines traditional African and Western instruments, how would you reconcile the contrasting elements of tuning, notation and playing techniques of these instruments with those of the piano?

(Respondents were asked to provide examples of their compositions.)

While many respondents had not written piano reductions or operas combining both Western and African instruments, some interesting and constructive suggestions were made, particularly by Hofmeyr, on how to simulate on the piano microtones and sliding approaches to pitches, all common features of traditional African music.

Hofmeyr suggests the use of “semitonal dyads to suggest pitches above or below standard ones. For example E-F to suggest a ‘sharp’ E or a ‘flat’ F. lower semitonal *acciaccaturas* suggest a sliding approach to a pitch”. He does, however, express the view that much of the original character of the instrumentation and writing will be lost in the reduction.

Several respondents mentioned operatic compositions they had written which incorporated African instruments. Amongst these were Rajna (*marimba* and xylophone in *Valley Song*), Roosenschoon (Chopi xylophone ensemble in *Timbila*) and Ndodana-Breen (*uhadi* in *Temba and Seleba*). Interest was expressed in the imitation of African instrumental timbres in Western instrumental scores. Roosenschoon mentioned his compositions *Ghomma* and *Mantis* in which African instruments are imitated. Ndodana-Breen admits to a fascination in “reverse colonisation” of making European orchestral instruments sound like African instruments. Nzewi mentioned his opera *Omaleda*, originally written with piano accompaniment, which reflects the principles of drummistic piano style.

Nzewi goes on to say that no difficulties should arise regarding differences between Western and African tuning systems where the African *melorhythmic* instruments are concerned. According to him, the drum is in harmony with any Western instrument and human voice which is playing or singing in that key, and can therefore modulate to any of these keys. It would be necessary to tune the membrane drum to a desired tonality-neutral tone level.

He states that “a notation system for African *melorhythmic* instruments does exist, that captures the indigenous sonic peculiarities and tone levels”.

In contrast to Nzewi’s opinions, Newcater, Grové, Stephenson and James all suggest that the challenge of transcribing African instruments for the keyboard is insurmountable and, according to Newcater, the piano becomes a “useless mechanism.”¹

It is, however, the author’s submission that the challenge of transcribing African instruments for the keyboard is by no means insurmountable. There is always going to be the need for a certain amount of “suspension of disbelief” by the pianist, singers and conductor in a piano rehearsal of an African opera, which incorporates so many contrasting elements. If, however, one changes one’s mindset regarding the parameters of the instrument and is open to experimentation either through “preparing” the piano, tapping its lid or body, lightly stamping on the pedals or using semitonal dyads or *acciaccaturas* to mask equal temperament tuning, the instrument becomes a useful mechanism after all. Furthermore, the piano reduction of an African opera can indeed function on its own terms, as argued in Chapter 7.

Question 5: There is currently a strong desire to document and preserve traditional African music that has previously only been spread through oral traditions. When you transcribe a traditional piece, how much licence do you allow yourself to ‘transform’ the work? Please provide examples, if possible.

There were divided opinions amongst the responses as to whether a traditional original piece should be ‘transformed’ into a free adaptation, reflecting the creativity and innovation of the transcriber or remain “true” to the original in the form of a faithful transcription.

¹ James does suggest, however, that two pianos could be employed for rehearsal purposes, an ordinary piano and a prepared piano to “convey the spirit of Africa”. Obviously the practical issues of a second piano and pianist may well prevent this but, as was mentioned earlier, a second pair of hands at the keyboard was necessary during several rehearsals of *Masque*. Sections within piano reductions of Benjamin Britten’s operas have been arranged for two pianos and have proved most effective. This suggestion is therefore not unfeasible.

The majority of respondents including Rajna, Roosenschoon, Stephenson, Grové, Ndodana-Breen and Euba all admit to taking liberties with traditional material and, as Rajna puts it, “regarding it as a new composition, not as a reproduction.”

Roosenschoon suggests that, although the documentation and preservation of African cultural traditions, melodies, etc. by ethnomusicologists are important, composers should feel free and unrestricted to transform traditional material as they see fit. Stephenson states that he usually incorporates African elements into his own style of writing.

Euba states that he has made only one successful piano arrangement of his own opera *Chaka* which, in his opinion, is effective because much of the material for African instruments was composed by him in the traditional idiom. The score does, however, also contain original traditional music.

Ndodana-Breen uses many traditional melodies and contemporary township protest chants in his opera, *The Passion of Winnie* (premiered at the Luminato Festival in Canada 2007). He states:

I make these melodies my own through a filtering process that may involve techniques such as slowing them down, or altering them to suit the harmonic framework, using them as a *Cantus Firmus* or just merely using their rhythmic structure as the basis for new material... There is even one cheeky moment where a melody sounding like a peculiar version of *Shosholoz*a has a countermelody with its origins in the Afrikaner tune *Sarie Marais* – this is when Winnie (Madikizi-Mandela) is kicked out of a ‘Whites only’ train on her life-altering journey to Johannesburg.

Two respondents who lean towards a stricter approach to transcription are Nzewi and James. Nzewi states that, when “transforming” a recognisable work, there is a danger of “negating or obliterating the unique framing of African music theory and its manifestations. The piece may contain a recognizable tune but lack the soul and spirit of African indigenous musical sound”.

He also believes that a faithful transcription, by contrast, is possible if “the transcriber knows how to listen and understands the idiomatic frameworks that mark the theory of indigenous African creative logic and syntax”.

James, in turn, says that he tries to “remain as true to the original as possible especially when it comes to the melody. However, I also ‘improvise’ variations on the melody to keep it fresh, often with my own harmonisations”. To illustrate, he mentions his ballet *Midnight of the Soul* (1989), which employs many African melodies, and *Adulations* (2005), which employs African rhythmic and melodic complexities.

Hofmeyr cites the difference between a faithful transcription which, in his opinion, is designed to document music for posterity, and a free transcription/adaptation. He states that his only use of traditional material has been through free adaptation and that the “amount of licence varies but is mostly far greater than a piano reduction would incorporate, usually including new and non-traditional harmonies”.

Question 6: Do you believe that pianists have an advantage over non-pianists when writing piano reductions of their compositions? Please elaborate.

All of the respondents agreed that pianists have an advantage, for the following reasons:

- They have a knowledge of how the piano functions as a harmonic, multi-voiced instrument and the various usages of the pedal (Roosenschoon);
- They have a grasp of the technical skills required to play the piano (hand positions, fingering, etc.) (Roosenschoon);
- They have more experience of what works well on the instrument and can usually achieve the maximum effect with the minimum effort (Hofmeyr);
- They automatically see the salient points in a composition requiring reduction and have an intuitive sense of what to leave out and include in a reduction (James);
- The choices in the transcription process made by pianists are more idiomatic to the instrument than those made by non-pianists (Stephenson).

The only disadvantage of being a pianist as a transcriber, according to Van Dijk, would be of “over-pianising” the music (restructuring the idiomatic writing of music for non-keyboard instruments to be suited for the piano to the extent that the original idiom becomes lost). On the other hand, the only advantage of being a non-pianist would be a “possibly freer imagination, which would come up with a more imaginative reduction” (James).

As a pianist, the author shares all the above views: although it is easier for a pianist to translate material idiomatically for the piano than it would be for a non-pianist, there could be a tendency not to think “orchestrally” enough and to become overly-involved in the technicalities of playing the piano.

Question 7: In your opinion, what are the challenges when orchestrating a work written for voice and piano by another composer? Is there a risk that the character of the work can be lost?

The opinion shared by most respondents is that the orchestrator needs to examine with great care the content of the original, both musical and emotional, in order to arrive at an orchestration that will enhance the piano/vocal version that will not lose the overall character, but enhance the piano version. Hofmeyr describes an intricate process of trying to understand the composer’s choices regarding register, texture and voicing:

To what extent are (these choices) an intrinsic part of the “message” and to what extent are they determined by the limitations of the instrument? For example, a compound chord may imply a full sonority over several octaves, which is impossible on the piano, and the orchestrator should then fill in the gap; or it might mean a “hollow” sound, which can be reproduced in the orchestra by respecting the original spacing. There is always the risk of misunderstanding the composer’s intentions, or of translating them inadequately or unskilfully.

The author believes that, unless an orchestration has been commissioned by the composer, the orchestrator should have the freedom to arrange the work as he sees fit. This was demonstrated by Roosenschoon, who describes the process of orchestrating Michael Moerane’s *Barali ba Jerusalema*.

He modified this work slightly by re-harmonising the choral parts in order to make them sound less Westernised and added a “flourishing marimba part, at times imitated by clarinet or harp, to enhance my idea of an ‘African’ sound”.

In Rajna’s view, composers are themselves best qualified to orchestrate their works as is evident in works by Mahler, Strauss, de Falla and Copland. The success of compositions that have been orchestrated by other composers/arrangers depends, in Rajna’s opinion, on the stature and sensitivity of these composers/arrangers. To prove this point, he cites Debussy’s arrangements of works by Satie and Ravel’s orchestration of Mussorgsky’s *Pictures at an Exhibition*. According to Rajna, works orchestrated by less accomplished orchestrators are less successful. He cites Arbós’s orchestration of Albeniz’s *Iberia suite*, as a “pale shadow of the original.”

It must be accepted that any orchestration of a composition by someone other than the composer runs the risk of losing its original character. Ndodana-Breen explains:

There has been a generation of black South African composers who could not orchestrate their own music and this, in my opinion, has affected the character and authenticity of the final result...My basic motto is: If you composed it then you should orchestrate it, or you have no business calling yourself a professional composer.

Stephenson, a skilled orchestrator, admits to his own idiosyncrasies with regard to instrumental combinations, chord layout and the doublings when orchestrating a work. He goes on to say that, as a string player, his orchestrations are very much “string-orientated.”

The author shares both Ndodana-Breen’s and Rajna’s opinion that it is best that composers orchestrate their own compositions to ensure a truly authentic result. Composers should reconcile themselves to the possibility that a new work could evolve in the hands of another orchestrator that may be as valid (or more so) as the original. Hofmeyr points that it is virtually impossible for an orchestrator to translate the emotional content of a composer’s work into a full score.

9.4 Conclusions

Two clear themes emerge from the above analysis which are relevant to the first research question raised in Chapter 1, namely, *Can the operatic piano reduction only ever be a 'stopgap' or can it in fact function artistically on its own terms.* These themes are:

- The extent to which traditional African music can be effectively transcribed into a piano reduction; and
- The extent to which African instrumental, tuning, notation and playing techniques can be reconciled with those of the piano in order for the piano to be a successful medium.

It will be recalled that several respondents expressed the view that traditional African instruments cannot be transcribed for piano and that the aforementioned techniques cannot be reconciled for the piano to be a successful medium.² There were, on the other hand, respondents who took the contrary view.³ The author supports the view of the latter group which, it is submitted, is in turn supported by the evidence of this study.⁴ This, in the author's view, tends to support the proposition that an operatic piano reduction of an African opera can function on its own terms.

This leads to the second research question: *Is it possible to determine a common set of principles or guidelines relating to the realisation and performance of piano reductions?*

It is interesting to note that, even though respondents were not specifically requested to extract principles for operatic piano reductions, it clearly emerged from their responses that it is indeed possible to do so and a number of principles relating to the realisation and performance of an African operatic piano reduction emerged.

² See the responses to question 4 in Section 9.3.

³ See again the responses to question 4 in Section 9.3.

⁴ See Chapter 7.

These are as follows:

- The contemporary African operatic piano reduction should include as much detail and information from the full score as possible regarding instrumentation, in the form of instrumental indications and additional *particells* notating African unpitched percussion;
- It is necessary to convey the essence of the full score, while maintaining the musical integrity and character of the music, especially when choosing which instrumental textures to exclude from or include in a highly contrapuntal contemporary operatic reduction;⁵
- The effects of non-pitched African percussion instruments can be simulated on the piano to imitate their original colour and timbre. Either the lid or body of the piano can be tapped, objects can be placed on or between the strings to create a variety of pitch timbres, or these percussion groups can be transcribed as small tone clusters to mask the identity of specific pitches;⁶
- To accommodate different tuning systems,⁷ notational inventions (such as semitone dyads) and existing notational devices (such as lower semitonal *acciaccaturas*) may be used to imitate the sounds of African instruments;⁸
- It is preferable that the arranger of a piano reduction be a pianist with a grasp of both the technical and idiomatic parameters of the instrument, in order that the “maximum effect can be made with the minimum effort”;⁹
- On the other hand, the arranger also should not be so bound by these aforementioned parameters that the piano reduction becomes, in Van Dijk’s words, “over-pianised”, resulting in the loss of the content of the original instrumental textures in the process of restructuring this content into a pianistic idiom.¹⁰

⁵ See responses to question 2.

⁶ See Hofmeyr’s comments in response to question 3.

⁷ For example, involving microtones.

⁸ See Hofmeyr’s responses to question 4.

⁹ Hofmeyr.

¹⁰ See responses to question 6.

Chapter 10

Conclusion

10.1 A Recapitulation

In the preceding chapters we have:

- Placed operatic piano reductions in context, endeavoured to provide a justification for this research, set out the research objectives and the research questions, and described the methodology employed in this research;
- Conducted a literature review and examined the historical background and development of the operatic piano reduction;
- Analysed and compared various editions of piano reductions of operas by Mozart, Verdi and Strauss and analysed the reduction of Huyssen's opera;
- Analysed responses to questionnaires on Western operatic piano reductions; and
- Analysed the responses to a questionnaire on African operatic piano reduction.

We are now in a position finally to answer our two research questions.

10.2 Can the operatic piano reduction only ever be a mere “stopgap” or can it in fact function artistically on its own terms?

In this study analyses were carried out of piano reductions of:

- The operas *Figaro*, *Rigoletto*, *Der Rosenkavalier* and *Masque*;
- Excerpts from piano reductions of *Die Zauberflöte*, *La Bohème*, *Götterdämmerung* and *Lulu*, which were included in the questionnaire on Western operatic piano reduction.

The objective of these analyses was to establish whether the operatic piano reduction could function artistically on its own terms.

It will be recalled that in order to achieve this objective, it was necessary to apply certain criteria by which to judge the various editions of the reductions. These criteria were as follows:

- Playability of the piano score by a competent pianist;
- Accuracy of the realisation of the orchestral score;
- Clarity of individual instrumental textures within the piano reduction, including instrumental indications and *particell* use;
- Extent to which the sonority of the overall texture is enhanced through octave doubling of bass notes and pedalling indications;
- Absence of inaccuracies, such as incorrect notation, articulation and phrase markings;
- Successfully capturing the fluidity and lyricism of the full score;
- Success of compromise, where appropriate, between playability of the reduction and fidelity to the full score.

It was found that some editions complied to some extent with the above criteria,¹ while some complied hardly at all.² It was possible, however, to arrive at ideal models of piano reductions through the fusion of the best elements found in the various editions, the author's improvements and those improvements proposed by respondents to the questionnaires. In arriving at this model, it must be stressed that a great deal of thought, care and attention is required to capture the essence of the orchestral score in a playable form, and one that is idiomatic to the piano. The point nonetheless remains that, however great the challenges of this task may be, it can be done.

It is therefore submitted that, in answer to the first research question, the operatic piano reduction can indeed be more than a mere "stopgap" and can in fact function artistically on its own terms.

¹ See, for example, the *Ricordi* edition for *Figaro*, the *C.U.P* edition for *Rigoletto* and the *Fürstner* edition for *Rosenkavalier*.

² See, for example, the *Schirmer* edition for *Figaro* and *Kleinmichel* for *Götterdämmerung*.

10.3 Is it possible to determine a common set of principles or guidelines relating to the realisation and performance of piano reductions?

Various principles have been extracted through the author's analyses of various operas and from the results of the two questionnaires relating to the realisation and performance of piano reductions. These principles were set out in the conclusions of each of the relevant chapters.

The task now is to establish whether there is commonality amongst these principles. A simple comparison of the principles emerging from each of Chapters 4, 5, 6 and 7 (which are the chapters containing analyses by the author of specific operas) shows that the following principles are common to all of these chapters:

- Clarity and transparency of instrumental textures within the piano reduction are paramount: the melodic, harmonic and subsidiary textures must be clearly presented in a readable and playable format;
- As accurate as possible a translation of the orchestral content of the full score is required to reflect complete melodic textures, accurate pitch notation, articulation and phrasing markings, accurate metronome markings where applicable, and instrumental indications;
- The pianistic adaptation of orchestral techniques and patterns, such as *tremoli*, *glissandi* and rapidly repeated note passages (whether through notational modification or keyboard technique), must convey to the fullest the effects of these orchestral techniques and patterns;
- The pianist requires a good aural sense and imagination in order to play orchestrally, reflecting the sound parameters and colours of the orchestral score, so as to distinguish between the orchestral styles of composers from different style periods.

All four of these principles also emerged clearly in Chapter 8 from the responses to the questionnaire on Western operatic piano reduction.

Interestingly, even though the respondents to the questionnaire on African operatic piano reduction were not specifically asked to extract principles, the first three of the above principles also clearly emerge from an analysis of their responses.

The following principle was common to Chapters 4, 5, 6 and 8, being the chapters dealing with Western operatic piano reduction:

- To reflect the richness of the orchestra, sonority needs to be enhanced in operatic piano reduction through additional bass octaves and judicious pedalling. (In contrast, for the reduction of *Masque*, the aim was for a lighter and more transparent texture to reflect the delicate sounds of the African instruments.)

The following principle was common to Chapters 5, 6, 7 and 8, the notable exception being Chapter 4, which deals with *Figaro*:

- The *particell* is an essential visual aid and a means of avoiding compression of too much auxiliary material on two staves (such as unpitched percussion, secondary melodic textures and on-stage effects).

The following principles were unique to each of the operas to which they applied or to the source from which they emanated:

- *Rigoletto*: the vocal accompanist must convey the rhythmic drive and dramatic intent of a Verdian opera through an incisive rhythmic sense, clear articulation and, in turn, the overall sweep of the vocal lines and orchestral score, through excellent use of *legato*;
- *Masque*: pianists need to be aware of the differences in dynamic levels and tone colours or timbres between the Western and traditional African instrumental ensembles to ensure that the textures of each group are clearly differentiated, especially when these groups play together, and to ensure that appropriate emphasis is given to each group (i.e. that the traditional African

ensemble textures are not over-emphasised but, at the same time, do not become lost in performance);

- *Masque*: the pianist needs to adopt a flexible approach to rehearsing and performing a contemporary opera as complex as *Masque*, in order to accommodate the needs of the singers and the instrumentalists. In chorus rehearsals two pianists may be needed: one to play the vocal lines, and the other the accompaniment textures. Furthermore, in order to familiarise the singers with the unusual timbres of African instruments, these instruments may be introduced in the early stages of rehearsal;³
- Responses to the questionnaire on African operatic piano reductions: the effects of non-pitched African percussion instruments must be simulated on the piano in such a way that their original colour and timbre is not distorted. Either the lid or body of the piano can be tapped, objects can be placed on or between the strings to create a variety of timbres, or these percussion parts can be transcribed as small tone clusters to mask the identity of specific pitches.

It is submitted that, although not all principles were common throughout, the majority of the principles were either largely or wholly common to all of the operas. It is therefore possible to determine a common set of principles or guidelines relating to the realisation and performance of the piano reductions *which were included in this study*. The question then arises: can these principles be applied to all operatic piano reductions? This is a topic for further research, but it is the author's submission that, given that the above principles were extracted from a wide range of operatic genres, it is very likely that they will indeed apply to all operatic piano reductions.

It will be recalled that it was asserted in section 1.2 of Chapter 1 that the existence of a body of guidelines or principles would greatly assist the *répétiteur* in a number of respects. A set of principles having been established, the question now arises as to whether this assertion holds true.

³ When African instruments are introduced, the pianist could play the remaining textures in the score.

It is the author's submission that these principles will indeed enable the *répétiteur* to:

- Distinguish between good and bad editions of operatic piano reductions;
- Arrange his or her own piano reduction from a full score;
- Improve upon an existing piano reduction, and to make informed choices as to what to include or omit in an existing reduction;
- Play “orchestrally” or simulate the varied tone colours of a full orchestra on the keyboard;
- Translate, as playable and pianistic arrangements, certain orchestral patterns which need modification when realised on the piano, such as string *tremoli* and rapidly repeated note groups.

10.4 Areas for Further Research

The author is of the view that the field of operatic piano reduction is far from exhausted as an area of research, and the following areas seem to be open for further examination:

- A wider examination of contemporary operatic piano reductions with a view to establishing how modern notational devices, orchestral techniques and sound colours can be effectively translated into pianistic terms;
- An examination of the feasibility of expanding the operatic piano reduction into a two-piano or four-stave score for particularly complex and dense operatic scores;
- An examination of the use of “prepared” and “non-prepared” pianos for contemporary operatic piano reductions;
- A study of the feasibility of harnessing modern technology to enable a single pianist to produce a full orchestral sound electronically;⁴
- An examination of the piano reductions of particular operas from genres not covered in this study to confirm the extent to which the common principles referred to above apply to those genres;

⁴ Suggested by Rein in her response to the questionnaire on Western operatic piano reduction.

- A wider examination of the piano reductions of the full operatic output of a particular composer to confirm the extent to which the set of principles or guidelines referred to above applies to all of the works of that composer.

10.5 Concluding Remarks

The operatic piano reduction has long been considered the “Cinderella” of musical art forms. This is perhaps partly because it is primarily used to accompany rehearsals and, as such, it remains largely out of the public sphere. It consequently rarely receives public recognition. In addition, the image of the piano reduction as an art form is certainly not enhanced by the fact that not only are many piano reductions flawed and inaccurate realisations of the full score, but pianists also often approach the performance of these reductions with insufficient care, thought and preparation.

The value of an accurate and effectively “orchestral” reading of a well-constructed piano reduction in the rehearsal of an opera cannot be underestimated. Only thus can the singers, director and conductor gain an insight into the colours and sound parameters of the orchestral score and so enhance their creative endeavours.

The author has striven to show in this study that it is possible, with due care and skill, to produce operatic piano reductions that can function artistically on their own terms. It is furthermore the author’s opinion that with the application of well-considered principles and guidelines such as those established in this study, the pianist with a natural musical talent and instinct should, without question, be able to render a convincing performance.

It is the author’s hope that this study stimulates and motivates pianists to approach the performance of an operatic piano reduction with the care and attention it deserves, and not to treat it as a mere “stopgap”, but as a musical art form in its own right.

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